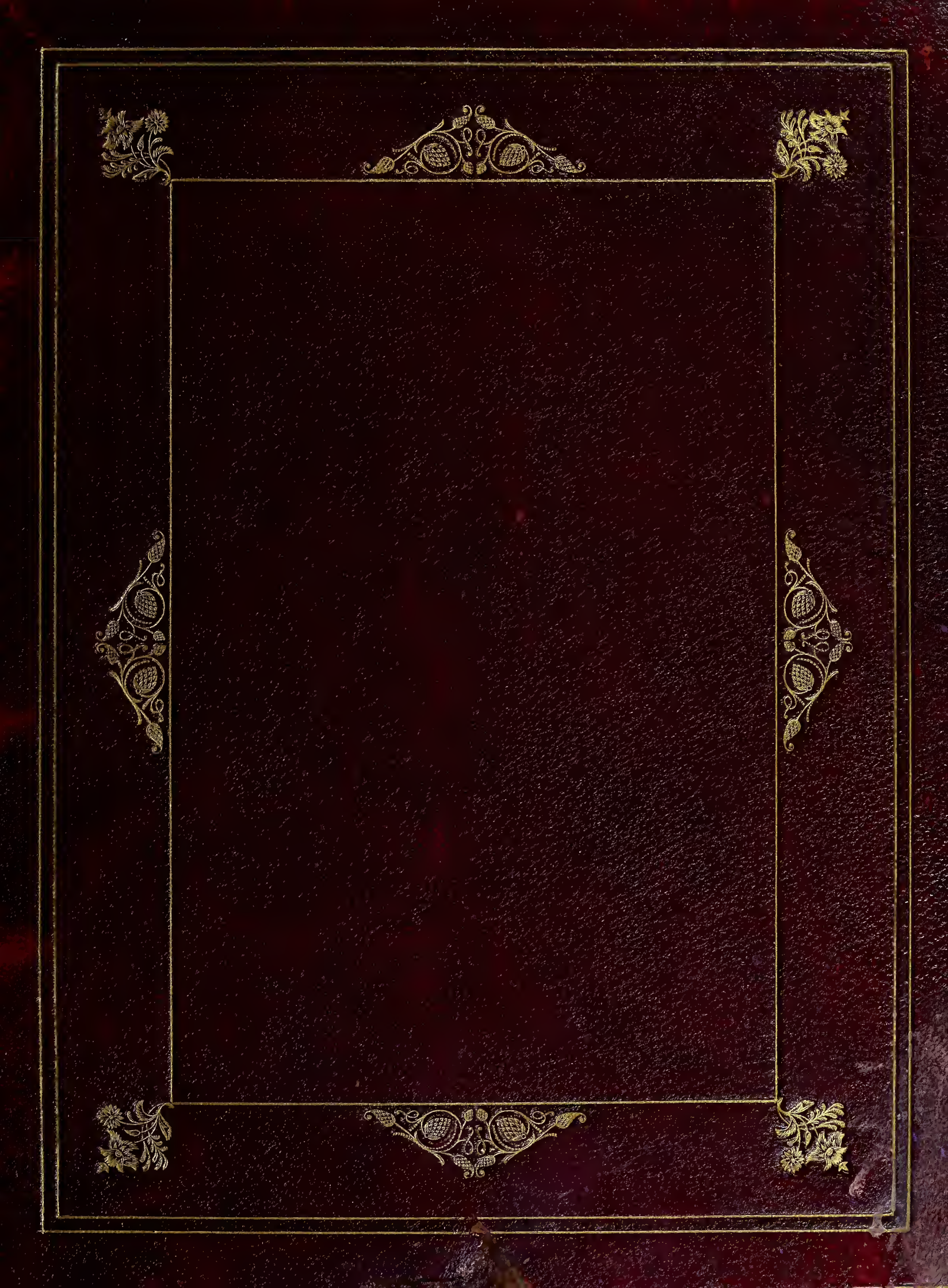

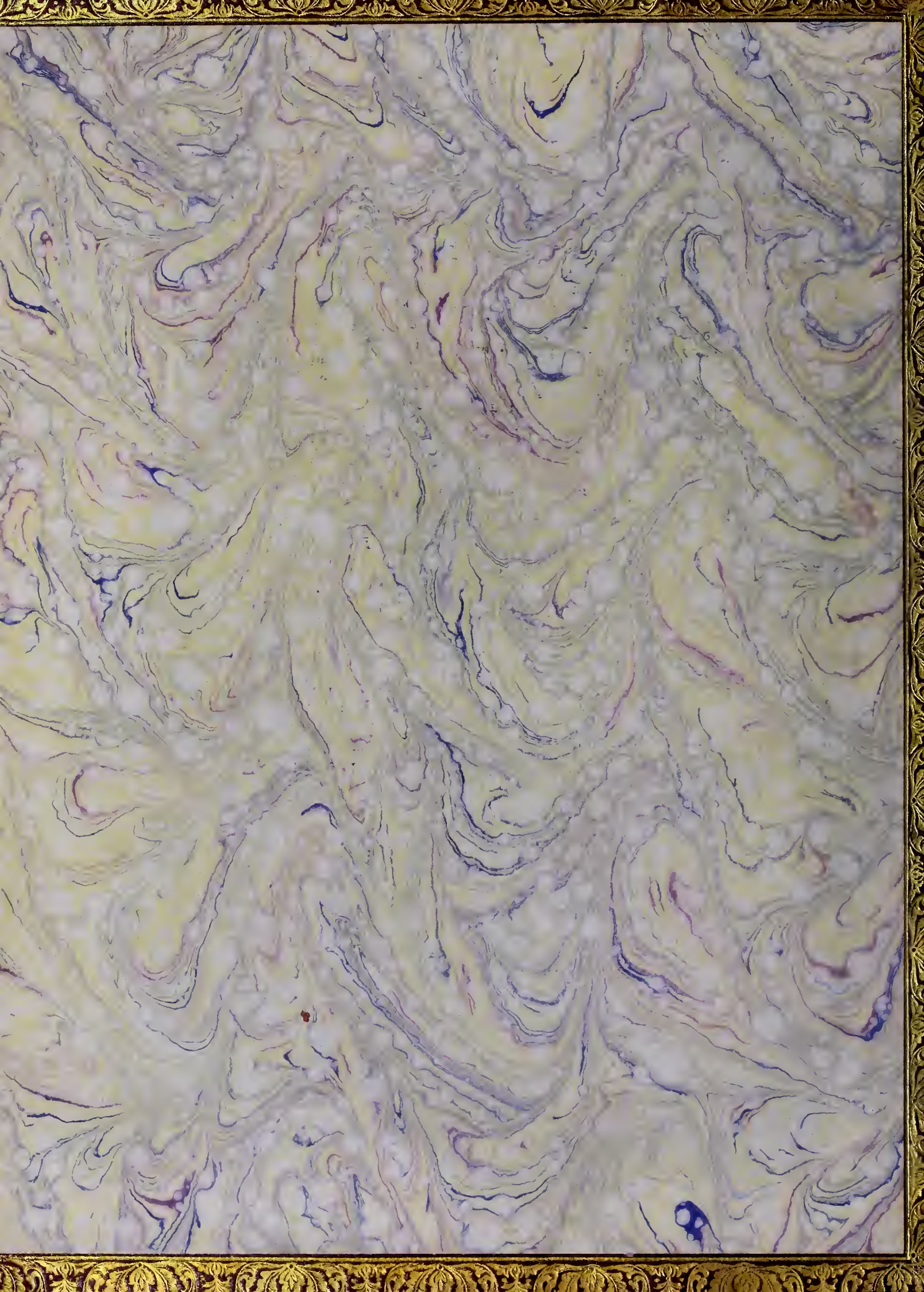

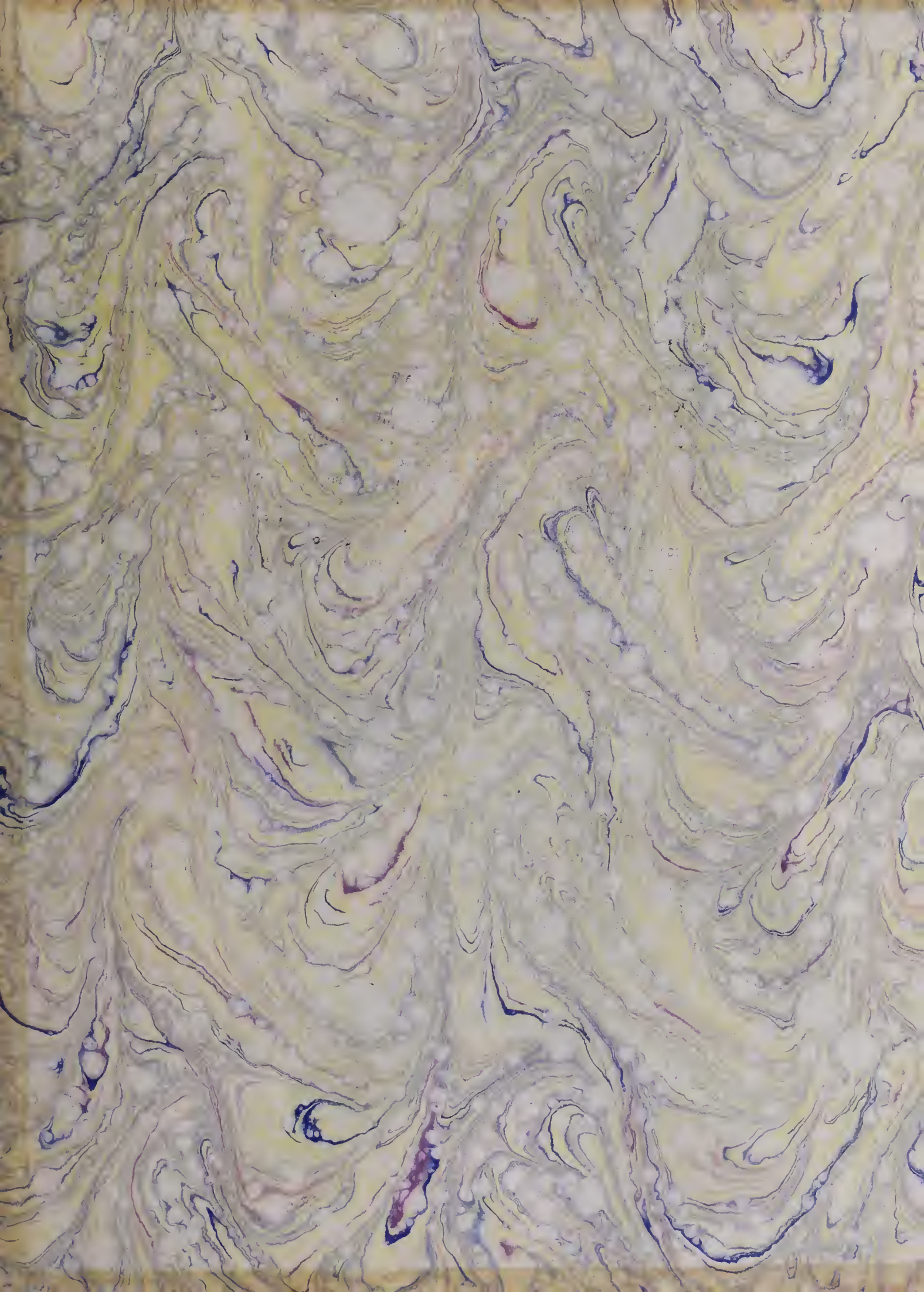

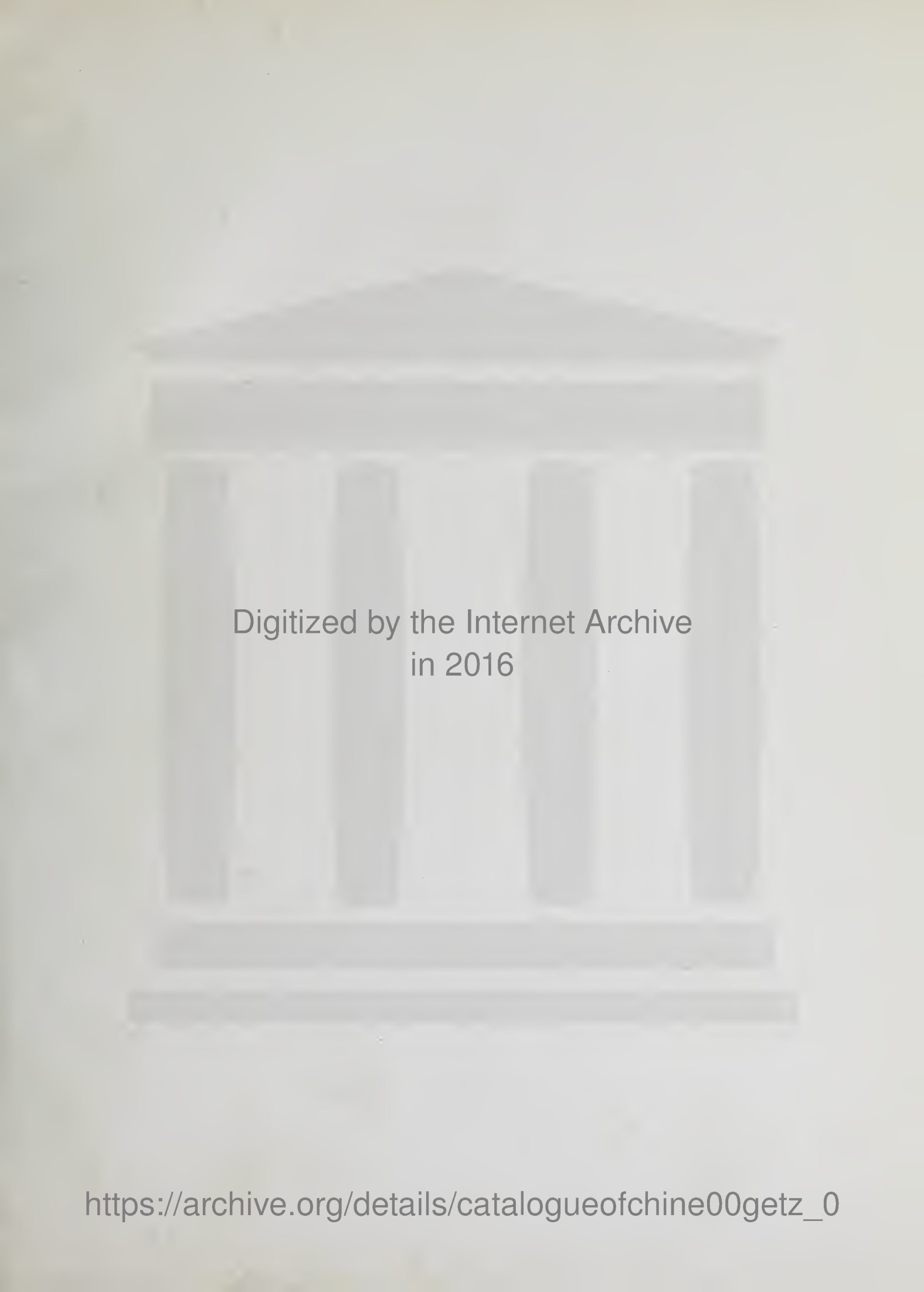
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JADES, BRONZES, AND CLOISONNÉ ENAMELS
COLLECTED BY EDWARD R. BACON
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CATALOGUE OF
CHINESE ART OBJECTS

EDWARD R. BACON
COLLECTION

Edward Bacon.

EDWARD R. BACON

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CHINESE ART OBJECTS

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EDWARD R. BACON

WITH ILLUSTRATIONS IN COLOUR
AND PHOTOGRAVURE

NOTES AND DESCRIPTIONS
BY

JOHN GETZ

ORDRE DE LA LÉGION D'HONNEUR
ORDINE DELLA CORONNE D'ITALIA

PRIVATELY PRINTED FOR
VIRGINIA P. BACON
NEW YORK
MCMXIX

LIST OF PLATES

EDWARD R. BACON . . . . . *Frontispiece*

Facing page

PLATE I 4
No. 2 Pair of Famille Verte Vases
No. 3 Pair of Small Famille Verte Jars
No. 4 Famille Verte Porcelain Vase

PLATE II 8
No. 15 Shallow Bowl
No. 16 Pair of Famille Verte Cabinet Vases
No. 17 Famille Verte Plate
No. 18 Two Famille Verte Plates

PLATE III 12
No. 25 Famille Verte Lotus-flower Vase
No. 26 Pair of Famille Verte Cornet Vases

PLATE IV 14
No. 31 Rare Black Hawthorn Vase
No. 32 Tall Famille Noire Vase

PLATE V 16
No. 35 Tall Decorated Famille Verte Vase

PLATE VI 18
No. 39 Large Famille Verte Palace Jar

PLATE VII 20
No. 41 Stately Famille Verte Vase
No. 42 Tall Famille Verte Vase
No. 43 Famille Verte Porcelain Vase

PLATE VIII 22
No. 46 Noble Famille Verte Palace Vase

PLATE IX 24
No. 49 Famille Verte Warrior Vase
No. 50 Pair of Famille Verte Beakers

PLATE X 26
No. 54 Famille Verte Vase with Raised Figures
No. 55 Tall Square Famille Verte Panel Vase
No. 56 Decorated Famille Verte Rouleau Vase

PLATE XI 28
No. 60 Square Famille Verte Vase
No. 61 Square Yellow and Green Decorated Vase
No. 62 Square Green "Four-season" Vase

PLATE XII 32
No. 65 Early Famille Verte Ewer
No. 66 Pair of Porcelain Fuh-lions

PLATE XIII 36
No. 71 Libation Cup
No. 72 Writer's Water-pourer
No. 73 Porcelain Duck Pourer
No. 75 Famille Verte Porcelain Partridge
No. 77 Pair of Fuh-dogs

PLATE XIV 44
No. 93 Pair of Turquoise-blue Parrots
No. 97 Two Decorated Bōdhisâttva Figures
No. 103 Decorated Ming Wine Jar

Facing page

PLATE XV 54
No. 107 Ming Palace Garden Seat
No. 108 Two Imperial Yellow Garden Seats

PLATE XVI 58
No. 114 Ming Decorated Vase
No. 115 Rare Ming Decorated Vase
No. 116 Decorated Ming Fish Jar

PLATE XVII 60
No. 120 Decorated Ming Flower Vase
No. 121 Decorated Ming Flower Vase
No. 122 Decorated Ming Flower Vase

PLATE XVIII 64
No. 129 Decorated Ming Wine Jar
No. 130 Pair of Inverted Pear-shaped Vases

PLATE XIX 66
No. 133 Early Ming Wine Jar
No. 134 Ming Decorated Wine Jar
No. 135 Ming Porcelain Wine Jar

PLATE XX 68
No. 139 Ming Decorated Wine Jar

PLATE XXI 70
No. 145 Reticulated Ming Wine Jar
No. 146 Reticulated Ming Wine Jar

PLATE XXII 72
No. 149 Decorated Ming Wine Jar
No. 150 Ming Pottery Statuette
No. 151 Ming Pottery Statuette

PLATE XXIII 78
No. 154 Ming Glazed Pottery Figure
No. 155 Ming Pottery Statuette
No. 156 Ming Pottery Statuette

PLATE XXIV 80
No. 158 Ming Pottery Statuette
No. 159 Ming Pottery Statuette
No. 160 Ming Pottery Figure on Bench

PLATE XXV 82
No. 162 Ming Pottery Bōdhisâttva Figure
No. 163 Ming Pottery Bōdhisâttva Figure
No. 164 Ming Pottery Figure

PLATE XXVI 86
No. 168 Tall Decorated Lotus-flower Vase
No. 169 Rare Three-coloured Dragon Bottle
No. 170 Rare Green and Yellow Decorated Vase

PLATE XXVII 90
No. 179 Ming Lotus and Crane Vase
No. 180 Pair of Decorated Vases

PLATE XXVIII 92
No. 185 Decorated Ming Flower Vase
No. 187 Ming Five-colour Wine Jar
No. 188 Another Five-colour Wine Jar

PLATE XXIX 96
No. 193 Pair of Decorated Ming Vases
No. 194 Decorated Ming Wine Jar

PLATE XXX 98
No. 198 Pair of Ming Jars
No. 199 Ming Five-colour Jar

PLATE XXXI 100
No. 204 Decorated Wan Li Jardinière
No. 205 Decorated Ming Gourd-shaped Bottle
No. 206 Decorated Ming Gourd-shaped Bottle
No. 215 Large Five-colour Ming Plate

PLATE XXXII 102
No. 210 Pair of Early Famille Verte Wine Jars
No. 216 Large Five-colour Ming Plate

Facing page

PLATE XXXIII 120
No. 244 Rare Famille Rose Taoist Triad Vase
No. 247 Famille Rose Fruit Plate
No. 248 Famille Rose Fruit Plate

PLATE XXXIV 124
No. 254 Mandarin Garniture de Cheminée

PLATE XXXV 140
No. 291 Pair of Unique Chun Ware Animals
No. 292 Chun Yao Clair-de-lune Vase

PLATE XXXVI 142
No. 301 Monochrome Apple-green Vase
No. 302 Rare Apple-green Vase
No. 303 Apple-green Cabinet Jar

PLATE XXXVII 150
No. 314 Large Sung Céladon Vase

PLATE XXXVIII 160
No. 333 Powder-blue Vase
No. 334 Powder-blue Vase
No. 335 Powder-blue plaque

PLATE XXXIX 168
No. 344 Large Blue and White Oviform Vase
No. 345 Pair of Unique Blue and White Vases

PLATE XL 170
No. 348 Pair of Stately Blue and White Jars

PLATE XLI 172
No. 354 Blue and White Bottle-shaped Vase
No. 355 Blue and White Bottle-shaped Vase
No. 356 Pair of Blue and White Bottles

PLATE XLII 182
No. 376 Large Blue and Red Palace Vase
No. 381 Large Decorated Palace Vase

PLATE XLIII 188
No. 383 Large Blue and Yellow Pilgrim Bottle
No. 384 Another Blue and Yellow "Full Moon" Vase

PLATE XLIV 194
No. 387 Large Yüan Pottery Plant Jar

PLATE XLV 212
No. 393 White Jade Reticulated Rose Jar
No. 394 White Jade Dragon Vase
No. 395 Tall White Jade Lotus Ewer
No. 396 White Jade Vase and Bird Group
No. 399 Pair of White Jade Bowls

PLATE XLVI 216
No. 404 Blended Gray Jade Bird Ewer
No. 406 White Jade Duck Ornament
No. 407 White Jade Bird and Fruit Vase
No. 412 Clouded Gray Jade Twin Vases
No. 413 Sculptured White Jade Stag
No. 414 White Jade Water Coupe
No. 415 Jade Animal Group
No. 416 Yellow Jade Phœnix-bird Vase

PLATE XLVII 230
No. 437 Unique Blue Jadeite Vase
No. 441 Sculptured Malachite Vase
No. 442 Turquoise Stone Mountain Ornament

PLATE XLVIII 240
No. 443 Sculptured Malachite Vase
No. 451 Han Jade Animal Paper-weight
No. 452 Han Jade Animal Paper-weight
No. 453 Sculptured Green Jade Water Buffalo
No. 454 Another Green Jade Water Buffalo
No. 456 Dark Green Jade Dragon-fish

Facing page

PLATE XLIX 244
No. 458 Green Jade Imperial Wine-dragon Vase
No. 462 Dark Green Jade Sacrificial Urn
No. 463 Imperial Dark Green Jade Dragon Bowl
No. 464 Dark Green Tripod Incense Urn
No. 465 Dark Green Jade Dragon Bowl
No. 466 Dark Green Jade Ewer
No. 467 Dark Green Jade Vase
No. 469 Dark Green Gourd-shaped Bottle

PLATE L 252
No. 477 Amethystine Water Coupe
No. 478 Amethyst Fish-dragon Vase
No. 479 Ornate Amethyst Vase
No. 480 Dark Amethyst Jar
No. 481 Rare Amethyst Bottle-shaped Vase

PLATE LI 254
No. 484 Smoky Quartz Peach Coupe
No. 487 Rock Crystal Wine Pot
No. 488 Rock Crystal Fruit and Bird Vase
No. 489 Ornate Rock Crystal Vase
No. 490 Rock Crystal Dragon and Phœnix Vase

PLATE LII 272
No. 513 Cloisonné Sacrificial Wine Vessel
No. 515 Cloisonné Enamel Vase
No. 516 Cloisonné Enamel Vase

PLATE LIII 274
No. 522 Large Ming Cloisonné Vase
No. 523 Large Ming Cloisonné Vase

PLATE LIV 278
No. 533 Parcel-gilt and Enamelled Garniture de Cheminée

PLATE LV 282
No. 538 Pair of White Cloisonné Elephants
No. 539 Cloisonné Elephant Tripod Censer

PLATE LVI 284
No. 545 Ming Cloisonné Duck
No. 546 Pair of Cloisonné Ducks
No. 547 Small Cloisonné Bird
No. 548 Small Cloisonné Bird Incense Burner
No. 549 Two Cloisonné Enamel Quails

PLATE LVII 288
No. 553 Ming Cloisonné Tripod Incense Jar
No. 554 Ming Cloisonné Tripod Jar
No. 557 Ming Cloisonné Tripod Censer
No. 558 Cloisonné Cabinet Bottle
No. 559 Pair of Cloisonné Vases

PLATE LVIII 290
No. 564 Quadrangular Cloisonné Beaker
No. 565 Cloisonné Incense Box
No. 566 Cloisonné Incense Burner
No. 567 Triple Stand of Cloisonné and Gilt Bronze

PLATE LIX 292
No. 572 Pair of Colossal Cloisonné Enamel Palace Vases

PLATE LX 294
No. 578 Grand Cloisonné Palace Vase

PLATE LXI 306
No. 598 Inlaid Bronze Animal Wine Vessel
No. 599 Small Bronze Incense Burner
No. 600 Bronze Fuh-lion
No. 601 Inlaid Bronze Wine Ewer
No. 603 Bronze and Silver Inlaid Ewer
No. 604 Small Bronze Tripod Urn

PLATE LXII 308
No. 605 Ancient Bronze Statue of the God of War

PLATE LXIII 312
No. 615 Tall Silver Inlaid Bronze Vase

PREFACE

THE late Mr. Edward R. Bacon was among those connoisseurs who long ago recognized the beauty and intrinsic worth of Chinese art as manifested in ceramics, cloisonné, bronze, and sculptured hard stones. All such objects appealed to his cultivated taste with equal force, if they measured up to standards that had been fixed by a certain cognizant judgment gained through his very keen eyes and sensibilities for both form and colour. The collection, as Mr. Bacon's friends knew it in New York, was begun in an unostentatious way about thirty years ago, rather as an accessory to contribute in some dignified way to the appearance of his home, where its presence soon stimulated research and study.

The aid of sympathetic friends and his familiarity with English and French collections, as well as the assistance of a reliable agent abroad, brought the objects now under review his way, but no one outside of his immediate family knew how wonderful and large the collection was that had been garnered, during his annual European trips, for the day when he could house and properly install it. In this connection it may be permitted to quote a few lines from a letter written to his brother, the late Mr. Walter Rathbone Bacon, dated July 11, 1913, in which Mr. Bacon wrote that he had been busy for weeks in Paris, unpacking and going over his collection, feeling amazed at what he had bought during the last years. "I think you and Virginia will be gratified when you see them. I could not duplicate the collection now."

Mr. Edward R. Bacon saw these possessions of his in Paris for the last time during the summer of the following year—just at the time when the horrible world war began. It was his customary visit to look

over and add to the collection, if possible; at such times he had the strong rooms opened up to see and enjoy his acquired treasures. To the writer's own amazement, he found that some of these objects had been stored ten years or more abroad, awaiting their final disposition in cabinets. Alas! there was no room for them here in Mr. Bacon's already overcrowded home. However, there was method in the acquisition of this indomitable collector, for many were pendants to complete pairs, trios, and garnitures of five, while others were selected for their superlative quality or some notes of rarity to strengthen his collection. The several groups comprehend porcelains and potteries of the periods that are most esteemed among the cognoscenti to-day, and these, like the jades, bronzes, and cloisonné enamels, are the desideratum of museums the world over, as presenting interesting chronological phases of a Far Eastern art in its historical and technical development. Coming to us from remote times, they convey a sense of vague mystery, if not direct enchantment; these qualities were felt and acknowledged in the past by the most highly cultured patrons of art of every race.

With regard especially to the ceramics, there is hardly a better illustration of the varied influence and power of art than that presented by the means of a good form, created from rude clay, which, when fired and covered by the magic touch of coloured glazes, is converted into an object of special value. Many hours of æsthetic enjoyment of its merit may be held in store for the amateur as it is handed down through succeeding generations. Of great potency, also, is the innate subtlety of charm that prevails in jades when fashioned into graceful forms by the skilled Chinese lapidary craftsmen whose inherited art of many generations cannot be adequately communicated by words, even with an abundance of adjectives that one could employ in their descriptions. As with porcelains, there remains some peculiar intrinsic elegance that may be esteemed according to one's own personal predilection, whether it be sensibility of colour, charm of contour, or touch, and perhaps more particularly as one comprehends the history of these varied bibelots of plastic art.

In considering the glyptic art of ancient China in the medium of nephrite, or so-called jade, interwoven as it has been with native records that date back to early periods of culture and progress, it can be said with considerable truth that, aside from written records, sculptured objects in stone have been an equal source with bronze and pottery for our information concerning the early history of those ancient people of the Middle Kingdom, or Sons of Han, whom we term Chinese.

It has been deemed advisable in the construction of this work, following the expressed wishes of Mrs. Walter Rathbone Bacon, to give a comprehensive amount of description, without entering into extended technicalities. The text is supplemented by a number of coloured plates and photogravures illustrating typical specimens in the collection. Besides, the several groups have been separated according to their distinctive colours or provenance, with brief headings.

New York; 1919. JOHN GETZ.

CHRONOLOGICAL SUMMARY OF CHINESE DYNASTIES

THE earlier dates given in the following table have been calculated backward by later historians from the lengths of the reigns and other data recorded in the current annals, and must consequently be taken as only approximate. It is not till the accession of Hsüan Wang (B.C. 822) that there is a general agreement in the native sources. From this time downward the official Chinese dates are accepted by sinologues and Chinese scholars generally as correct. Not in every case did the dynasties named below rule over the whole of China, but those named are regarded by the Chinese as legitimate.

MYTHICAL EPOCH

(Known to the Chinese as San Huang)

The Three Fabulous Rulers . . . *about* B.C. 3300–2852

QUASI LEGENDARY EPOCH

(Known to the Chinese as Wu Ti)

The Five Rulers . . . . . *about* B.C. 2852–2205

THE THREE EARLY DYNASTIES (Feudal Period)

(Known to the Chinese as San Tai)

Name of Dynasty	Number of Rulers	Duration of Dynasty
Hsia	Eighteen	B.C. 2205–1766
Shang	Twenty-eight	1766–1122
Chou	Thirty-five	1122–255
Ch'in	Five	255–206
Western Han	Fifteen	205–25A.D.
Eastern Han	Twelve	A.D. 25–221

PERIOD OF THE THREE KINGDOMS

Name of Dynasty	Number of Rulers	Duration of Dynasty
Minor Han	Two	A.D. 221–265
Western Chin	Four	265–317
Eastern Chin	Eleven	317–420

EPOCH OF DIVISION BETWEEN NORTH AND SOUTH

Name of Dynasty	Number of Rulers	Duration of Dynasty
Sung (liu House)	Eight	A.D. 420–479
Ch'i	Seven	479–502
Liang	Six	502–557
Ch'ên	Five	557–589

While the four above-named dynasties were ruling over southern China, the northern half of the country was under the domination of the Northern, Western, and Eastern Wei Dynasties (Tartar House of Toba), as well as of the Northern Ch'i and Northern Chou.

Name of Dynasty	Number of Rulers		Duration of Dynasty
SUI	Four	A.D.	589–618
T'ANG[1]	Twenty-two		618–906

WU TAI ("Five Dynasties")

Name of Dynasty	Number of Rulers		Duration of Dynasty
Posterior Liang	Two	A.D.	907–923
" T'ang	Four		923–936
" Chin	Two		936–947
" Han	Two		947–951
" Chou	Three		951–960
NORTHERN SUNG	Twenty		960–1126
SOUTHERN SUNG			1127–1279
YÜAN—MONGOL DYNASTY	Twenty-five		1280–1367
MING—NATIVE DYNASTY	Seventeen		1368–1643
CH'ING (TS'ING) MANCHU DYNASTY	Ten		1644–1911
REPUBLIC			1912

EMPERORS OF THE TA MING ("Great Bright") DYNASTY

Dynastic Title (Miao Hua)	Title of Reign (Nien Hao)	Date of Accession	End of Reign
T'ai Tsu	Hung Wu ("Wonderful Bravery")	A.D. 1368	A.D. 1398
Hui Ti	Chien Wên ("Founder of Literature")	1399	1402
Ch'eng Tsu	Yung Lo ("Eternal Joy")	1403	1424
Yên Tsung	Hung Hsi ("Abounding Glory")	1425	1425
Hsüan Tsung	Hsuan Te ("All-pervading Virtue")	1426	1435
Ying Tsung	Chêng T'ung ("Correct Ruler")	1436	1449
Ching Ti	Ching T'ai ("Great Brilliancy")	1450	1456
Ying Tsung (resumed government)	T'ien Shun ("Obedient to Heaven")	1457	1464
Hsien Tsung	Ch'êng Hua ("Perfected Influence")	1465	1487
Hsiao Tsung	Hung Chih ("Marvellous Administration")	1488	1505
Wu Tsung	Chêng Tê ("Correct Virtue")	1506	1521
Shih Tsung	Chia Ching ("Rejoicing in Purity")	1522	1566
Mu Tsung	Lung Ch'ing ("Eminent Excellence")	1567	1572
Shên Tsung	Wan Li ("Ten Thousand Generations")	1573	1619
Kuang Tsung	T'ai Ch'ang ("Great Abundance")	1620	1620
Hsi Tsung	T'ien Ch'i ("Heaven-born")	1621	1627
Chuang Lieh Ti	Ch'ung Chên ("Great Luxuriance")	1628	1643

[1] Between the overthrow of the T'ang Dynasty and the rise of the Mongol power, early in the thirteenth century, great portions of northern China were ruled over by the following Tartar dynasties: Liao (Khitan Tartars), 907–1125; Western Liao, 1125–1168; Chin (Juchen Tartars), 1115–1234.

EMPERORS OF THE TA CH'ING ("GREAT PURE") DYNASTY

Dynastic Title (Miao Hua)	Title of Reign (Nien Hao)	Date of Accession	End of Reign
Shih Tsu	Shun Chih ("Original Obedience")	A.D. 1644	A.D. 1661
Shêng Tsu	K'ang Hsi ("Vigorous Glory")	1662	1722
Shih Tsung	Yung Ch'êng ("Concord and Uprightness")	1723	1735
Kao Tsung	Ch'ien Lung ("Untiring and Exalted")	1736	1795
Jên Tsung	Chia Ch'ng ("Rejoicing and Excellence")	1796	1820
Hsüan Tsung	Tao Kuang ("Truth and Light")	1821	1850
Wên Tsung	Hsien Fêng ("Universal Prosperity")	1851	1861
Mu Tsung	T'ung Chih ("Perfect Ruler")	1862	1874
Tê Tsung	Kuang Hsü ("Overpowering Light")	1875	1908
P'u Yi	Hsüan Tung ("Excellent")	1909	1912

REPUBLICAN PERIOD

		Date of Accession	End of Rule
Yuan-Shi-Kai	President	1912	1915
Li Yuan-hung	President	1915	1917
Feng Kwo-ching	President	1917	1918
Hsu Shih-chang	President	1918	....

GROUP OF
TA CH'ING DYNASTY PORCELAINS

No. 1. Famille Verte Cabinet Size Vase

GRACEFUL gallipot (mei p'ing) shape, with small neck, showing floral details together with a rich flower brocaded lambrequin border, carefully rendered in famille verte colours on white ground. Capped by a carved teak-wood cover with jadeite ornament.

Date: Era of K'ang Hsi Height, 7 inches Diameter, 4 inches

No. 2. Pair of Famille Verte Vases

GRACEFUL baluster shapes, with short tubular necks; in brilliant famille verte decoration, presenting a pair of phœnix (fêng huang) birds among flowering plants and peony trees with rockeries. The reverse sides include the suggestion of a lotus pond with ducks, while flying cranes and other birds appear above. The necks are encircled by varied borders, all beautifully executed, including a band of red and green flowered brocading; the widest band displaying a series of fanciful dragon crests posed against a lattice diaper background. Ornate descending palm leaves encircle the expanding bases. Capped by carved teak-wood covers with coral buttons.

From the H. G. Squiers Collection.

Date: Era of K'ang Hsi Height, 12½ inches Diameter, 7¼ inches

Plate I

No. 3. Pair of Small Famille Verte Jars

OVOID shapes; with rich seven-colour (ying ts'ai) decoration, displaying floral motifs that include rouge-de-fer mu-tan peonies and other flowering plants surrounded by hovering insects. The overglaze painting is freely disposed over the pellucid white ground in typical famille verte genre.

Date: Era of K'ang Hsi Height, 5½ inches Diameter, 4 inches

Plate I

No. 4. Famille Verte Porcelain Vase

OVIFORM shape; with wide flaring neck and everted base. An imposing figure decoration is presented with Lao-tzŭ, the Taoist philosopher, who is seated on an open rustic table, in discourse with two court officials while attendants stand by. The overglaze famille verte colours on pellucid white ground, including black enamel of lustrous quality. Bears an apocryphal six-character mark of the Ch'êng Hua period—ascribable to the era of K'ang Hsi.

Date: XVII century Height, 14½ inches Diameter, 8 inches

Plate I

No. 5. Famille Verte Cabinet Vase

SMALL club shape; of famille verte genre, presenting a warrior, with bow, who is about to shoot an arrow at a horseman who rides with his banner-bearer: illustrating an episode of the feudal times. The shoulder displays a green brocaded and flowered border, while the white everted neck sustains red flowers and black bamboo motifs.

Date: Era of K'ang Hsi Height, 10 inches Diameter, 4 inches

No. 6. Famille Verte Cabinet Vase

SMALL club shape; with famille verte decoration on the pellucid white ground, depicting a Taoist female, either Mao Nü or Lan Ts'ai-ho, clad partly in skins and green jacket, carrying a small hoe and twig of fruit. A traveller appears to be offering a peach to her for acceptance as a favoured mortal. The decoration is completed at the shoulder by a border of red and aubergine blossoms, while its neck sustains simple black bamboo shoots.

Date: Era of K'ang Hsi Height, 7¾ inches Diameter, 3½ inches

Plate I

No. 2	No. 3	No. 4	No. 3	No. 2
—	—	—	—	—
Famille Verte Vase	Small Famille Verte Jar	Famille Verte Porcelain Vase	Small Famille Verte Jar	Famille Verte Vase

No. 7. Famille Verte Cabinet Vase

SMALL club shape; with figure decoration depicting an official, or kuan fu, in blue and green upper garments of an early period, who is attended by a youth with a gourd bottle athwart his back. The details include a red sun disc and dragon-headed emblem, indicating advancement. Trees and rockeries complete the reverse side, while varied bands encircle the neck and shoulder. Underneath, the foot bears a ring mark.

Date: Era of K'ang Hsi Height, 8 inches Diameter, 3⅛ inches

No. 8. Famille Verte Cabinet Vase

SMALL club shape; decorated in famille verte colours. Its design includes the graceful figure of a lady with fan, accompanied by a youth to whom she offers a flower. The accessories show a garden bench and stand; above these, the red sun disc indicates high noon. All is cleverly rendered in translucent enamel colours against the white body. A poetic inscription in two lines, applying to the beauty of the maiden, completes the decoration.

Date: Era of K'ang Hsi Height, 7¾ inches Diameter, 3½ inches

No. 9. Famille Verte Cabinet Vase

SMALL club shape, with figure decoration presenting a noble, with tablet, who is about to worship his ancestors. He is accompanied by a fan-bearer. Still another attendant bears a vase with flowers. The accessories include a garden terrace, table, and bench; the shoulder is bordered by a green diapered brocading and four floral vignettes, while its everted white neck is finished with simple sprays of black bamboo.

Date: Era of K'ang Hsi Height, 10 inches Diameter, 4 inches

No. 10. Pair of Famille Verte Jars

HIGH-SHOULDERED gallipot shapes, with short necks. The famille verte decoration, on white ground, presents a domestic scene that includes a young noble, with an attendant fan-bearer, awaiting the arrival of a high-caste lady who is borne on clouds toward him with her infant, accompanied by a fairy fan-bearer.

Date: Era of K'ang Hsi Height, 8 inches Diameter, 5 inches

No. 11. Famille Verte Ginger Jar

OVOID shape, with overglaze decoration in varied colours of its class, presenting a scalloped lambrequin motif, with a ground of coral-red "honeycomb" pattern, relieved by circular white reserves that hold lizard-like dragons. The neck is bordered by a green diaper brocading, interrupted by four emblem-bearing vignettes, while the foot is finished by a balustrade design with tall aubergine stands for chimæra figures.

Date: Era of K'ang Hsi Height, 8¾ inches Diameter, 8 inches

No. 12. Set of Eight Sweetmeat or Confection Trays

RADIAL wedge-like forms. The famille verte decoration, on pale white glazed grounds, depicts garden terraces occupied by two ladies; the details, including palms and rockeries, are encircled by a lotus flower and small scrolled borders including green and neutral purple tints. The upper edges show a simple green fret pattern. The eight dishes form a perfect circle when placed together.

Date: Era of K'ang Hsi Diameter, 14 inches

No. 13. Set of Eight Famille Verte Confection Trays

LIKE the preceding, the fanciful forms together represent a complete circle. The three-colour decoration sur biscuit (san-tsʻai) includes the emblematic plum tree (mei hua) and birds on green ground, alternately with gift objects and mandarin emblems on yellow ground. The upper edges are bordered in pale green and involve blossoms of the mei tree.

Date: Early Kʻang Hsi — Diameter, 18 inches

No. 14. Famille Verte Bowl

SHALLOW tʻang wan shape; the decoration in translucent overglaze colours depicts a court lady in yellow and blue attire, seated on a garden rockery and attended by a boy who offers a flower to her. The border, with flowered honeycomb brocading, is interrupted by four floral vignettes.

Date: Era of Kʻang Hsi — Diameter, 5½ inches

No. 15. Similar Shallow Bowl

COMPANION to the preceding, its decoration in typical overglaze colours presents chrysanthemum and aster flowers, together with a bird; the panel also holds an artist's seal. The green brocaded border is interrupted by four white vignettes that hold the paraphernalia of the "four elegant accomplishments": music, checkers, writing, and painting.

Date: Era of Kʻang Hsi — Diameter, 5¼ inches

Plate II

No. 16. Pair of Famille Verte Cabinet Vases

GRACEFUL low baluster shapes, with pyriform bodies and everted necks; the decoration in famille verte genre uniformly presenting opulent flowering plants, among which appear rouge-de-fer mu-tan peonies, lotus blossoms, and other buds in purple, aubergine, yellow, and on-glaze amaranth-blue, freely posed against the pellucid white ground. A flying yellow-breasted bird appears above the flowers and finishes the redolent composition, together with varied floral bands and sprays. They bear blue ring marks.

Date: Era of K'ang Hsi Height, 8 inches Diameter, 3½ inches

Plate II

No. 17. Famille Verte Plate

MEDIUM deep shape, with floral decoration in translucent famille verte enamels presenting a circular green lotus-flowered panel with a semi-nude Buddhist infant holding a stem of the sacred flower. The rim border is composed of contiguous forms of coin devices. Bears a ting, or four-legged incense-burner mark.

Date: Era of K'ang Hsi Diameter, 8 inches

Plate II

No. 18. Two Famille Verte Plates

MEDIUM deep shapes, the overglaze decoration in varied translucent colours including a circular panel with floral motifs on yellow ground, framed by a narrow band of mei blossoms and surrounded by four separate flower sprays. The rim shows a narrow coral-red and white floriated border. Reverse panels bear tripod emblem marks.

Date: Era of K'ang Hsi Diameter, 8 inches

Plate II

Plate II

No. 18
—
Famille Verte
Plate

No. 16
—
Famille
Verte
Cabinet
Vase

No. 17
—
Famille
Verte
Plate

No. 16
—
Famille
Verte
Cabinet
Vase

No. 18
—
Famille Verte
Plate

No. 15
—
Shallow Bowl

No. 22. Famille Verte Cabinet Jar

OVOID shape, with small neck. Painted in translucent famille verte colours, the decoration on white ground depicts a lady who is serving refreshments to a visiting green-coated mandarin; the accessories including a table and two garden seats with palms and rockery, while the shoulder is bordered with a red hawthorn pattern on green ground.

Date: Late XVII century; era of K'ang Hsi — Height, 6½ inches — Diameter, 3½ inches

No. 23. Famille Verte Wine Jar

HIGH-SHOULDERED oviform, with short neck. The overglaze decoration in famille verte colours includes a series of four circular medallions with floral details, posed against a green and aubergine diapered foundation in honeycomb pattern, with coral-red flowering. The shoulder sustains a double border in lanceolated design involving floral sprays together with supplementary lappets that appear in reversed form below, joined to a bordering of gadroons.

Date: Era of K'ang Hsi — Height, 11½ inches — Diameter, 9 inches

No. 24. Famille Verte Cabinet Vase

SLENDER beaker shape (ku p'ing), with flaring neck and expanded foot. The overglaze famille verte decoration on white ground presents isolated floral sprays on the middle and lower segments, separated by narrow green brocaded and coral-red herring-bone bands. The everted neck is richly painted with a flowering peony tree, rockeries, and pheasant, supplemented by small flying birds. Bears a blue ring mark.

Date: Era of K'ang Hsi — Height, 9½ inches — Diameter, 4¾ inches

No. 25. Famille Verte Lotus-flower Vase

Chih ch'ui p'ing

CLUB shape, with a rouleau contour and mortar-like neck, the brilliant lotus-flower decoration in overglaze colours (ying ts'ai) of the famille verte palette depicting large nelumbium flowers in rouge de fer, together with seed pods and cognate green peltate leafage growing in shallow water amid other aquatic plants which have attracted a red-breasted bird and butterflies. The tubular neck displays a flowering bough with a bird and rock motif, while the shoulder, with a brocaded border, includes four vignettes depicting small bird subjects. The base is surrounded by a simple waved suggestion of a lotus pond, and, underneath, the foot bears a blue double ring mark.

Date: Era of K'ang Hsi Height, 18½ inches Diameter, 7½ inches

Plate III

No. 26. Pair of Famille Verte Cornet Vases

TALL beaker shapes (hua ku p'ing), with spreading necks and everted bases, painted in rich overglaze colours, with a lustrous coral-red (rouge de fer) the dominating note. The well distributed decoration on white ground involves aubergine, blue, and yellow mu-tan peony flowers posed amid deep-blue underglaze scrolling stems with green foliage. The flaring neck sustains the same floral designs, surrounded at its base by a red herring-bone border. Bears the private mark of a former mandarin owner underneath.

Date: Era of K'ang Hsi Height, 18¼ inches Diameter, 8½ inches

Plate III

No. 27. Imperial Famille Verte Vase

With rouge-de-fer foundation

TALL rouleau club shape, with short tubular neck and everted lip. Its overglaze painting, in famille verte colours, against a coral-red "fish-roe" brocading, presents eight multicoloured phœnix or fêng huang birds (emblems of the empress), freely posed amid symbols of good augury and small cloud patches. These propitious details are enclosed by yellow scalloped bordering at the base and shoulder, in which are displayed varied floral devices, together with a conventional latticed band that is interrupted by yellow dragon vignettes. The coral-red brocading on its neck is carried to the upper rim. Underneath, the white glazed foot sustains a blue ring mark.

Date: Era of K'ang Hsi Height, 17¾ inches Diameter, 7¼ inches

No. 28. Large Famille Verte Palace Jar

BULBOUS oviform, with high rounded shoulder and short neck. Its overglaze decoration in famille verte genre presents the san kuo or "three-fruit" motifs, which comprehend the peach, the pomegranate, and the "hand of Buddha" citron, symbolically signifying "Three Abundances," in years, sons, and happiness in promotion. Among these appear wild plum (mei hua) and smaller fruits to finish the details of good omen. The neck sustains other flowers, like the lotus and mu-tan, with foliage. Has a carved teak-wood cover with jade dragon ornament.

Date: Era of K'ang Hsi Height, 19½ inches Diameter, 14 inches

Plate III

No. 26

Famille Verte
Cornet Vase

No. 25

Famille Verte
Lotus-flower
Vase

No. 26

Famille Verte
Cornet Vase

No. 29. Famille Verte Temple Jar

With original cover

HIGH-SHOULDERED oviform, with usual short neck. Its elaborate decoration in typical famille verte genre is composed with a deep descending lambrequin motif, filled in with green rinceau brocading amid which are shown coral-red, amber-yellow, and aubergine lizard-like dragons, alternating with amaranth-blue and coral-red lotus flowers. The reciprocal white ground below alternately displays four shou characters of longevity and lotus flowers. These central and major designs are supplemented by appropriate shoulder and base borderings. A blue ring mark appears on the panel underneath.

Date: Era of K'ang Hsi Height, 14 inches with cover Diameter, 9½ inches

No. 30. Famille Verte Beaker-shaped Vase

OVIFORM (hua p'ing), with flaring neck; the typical famille verte (ying ts'ai) decoration in overglaze colours on white ground including the K'ang Hsi green, manganese-purple, amber-yellow, and coral-red together with amaranth-blue. On opposite sides, the painting presents phœnix birds (fêng huang) amid red peony and other flowering trees with amaranth-blue buds, purple branches, and green foliage. The white cylindrical neck is decorated with similar phœnix birds and flowers; a narrow band encircles the shoulder, while a bordering of red and green lancet-like petals finishes the base.

Date: Era of K'ang Hsi Height, 18 inches Diameter, 8¼ inches

No. 31. Rare Black Hawthorn Vase

Famille noire

TALL and graceful oviform shape, with high rounded shoulder and short silver-mounted neck. Invested with a lustrous black surface enamelling of even quality and perfect technique, and bearing a reserved prunus (mei hua) tree design that is freely rendered with its blossoms carefully picked out in translucent famille verte colours. The knurled and leafless aged trees, in neutral manganese purple, emerge amid young bamboo shoots from the rim of the base, close to angular moss-covered rockeries, from which the tree trunks extend upward and into the neck. The spreading green and purplish boughs bear white and amaranth-blue blossoms with yellow corollas, which have attracted white and yellow breasted swallows and other birds. A thin white glazing, sur biscuit, underneath the foot, includes a blue six-character (Ch'êng Hua) mark within a double ring, quasi-complimentary and ascribable to the K'ang Hsi period. Great Ch'ing dynasty. A rare example of its class and provenance.

Date: 1662–1722 Height, 19½ inches Diameter, 10 inches

Plate IV

Plate IV

No. 32

Tall
Famille Noire
Vase

No. 31

Rare
Black Hawthorn
Vase

No. 32. Tall Famille Noire Vase

With black foundation

GRACEFUL oviform body, with high rounded shoulders and short silver-mounted neck. Hard-textured porcelain of the K'ang Hsi period, with brilliant black enamelled surface sustaining a characteristic floral and bird decoration of the "black hawthorn" variety, picked out in translucent famille verte colours. The freely rendered embellishment includes magnolia, peony, and plum trees, whose purplish-aubergine stems bear large white, yellow, and light aubergine flowers amid green foliage. A yellow-breasted fêng huang or argus pheasant is depicted among the symbolical flowering plants, perched on a high ledge of moss-green rocks; hovering song birds and flitting butterflies complete the opulent design. A fanciful silver mounting finishes the short ground-off neck, and the characteristic thinly glazed biscuit foot underneath bears a six-character Ch'êng Hua mark, quasi-complimentary and ascribable to the K'ang Hsi period. Great Ch'ing dynasty. Like its companion, a rare example.

Date: 1662–1722 Height, 19 inches Diameter, 10 inches

Plate IV

No. 33. Famille Verte Jardinière

With or-molu base

HEXAGONAL shape, with sunken picture panels in fanciful foliated forms that are separately painted with Taoist Rishi, among whom appear Chang chiu-ko, the magician, who cuts his garments into fragments to see them turned into butterflies; Li, the poet, gazing at a mountain cascade in poetic fervour; the Flower Fairy and patron of gardeners, appearing with a hoe; the Rishi, Feng Ken, pictured with a white deer; and a sage seated in deep meditation. The panels are surrounded by blue outlines and a red diapered brocading, while the upper rim is finished by a brocaded border with floral vignettes. The base, with piercing, includes a gadroon border.

Date: Era of K'ang Hsi Height, 10 inches Diameter, 14 inches

No. 34. Large Famille Verte Plate

CIRCULAR, medium deep shape, with rich overglaze painting on white ground, in varied colours of the famille verte (ying ts'ai) genre, presenting a peony flower and bird panel. Framed by a rich floral brocaded border that involves four vignettes with insects, while the projecting rim is finished by an ornate red and gold gadroon band. Its reverse border sustains three isolated floral sprays, and the panel underneath bears a blue ring mark.

Date: Era of K'ang Hsi — Diameter, 13 inches

No. 35. Tall Decorated Famille Verte Vase

Chih ch'ui p'ing

THE so-called rouleau or club shape, presenting a spirited historical figure decoration in translucent overglaze colours of the famille verte genre. No less remarkable for its wealth of detail than for its delicate rendering. The obverse side depicts the interior of a stately pavilion, with tessellated floor, occupied by a high official or war lord (like Kuan yü, of the Han dynasty), who is seated at a writing table surrounded by his retinue, warriors and attendant bearers of state fans. Other figures appear to the right and left of the audience pavilion, awaiting their turn. A large wind-screen in the background depicts a landscape subject, and this, with draperies and tortoise-shell coloured balustrades in the foreground, concludes the decorative accessories of the composition, so admirably rendered in translucent enamels. The shoulder decoration displays a rich green brocaded border with three yellow and red dragons, or ch'ih-lung, while the brocaded neck sustains two miniature picture panels with floral twigs and birds, finely painted. A remarkable example of its class.

Date: Era of K'ang Hsi — Height, 18 inches — Diameter, 7½ inches

Plate V

Plate V

No. 35

Tall
Decorated Famille Verte
Vase

No. 36. Tall Famille Verte Palace Jar

OVIFORM contour, with rounded shoulder meeting the attenuated short neck. Sonorous porcelain, which agreeably sustains a rare seven-colour (ying ts'ai) decoration; dominated by deep underglaze cobalt-blue and translucent on-glaze greens, à la famille verte, peculiar to the K'ang Hsi period. The painting involves various floral sprays, yellow-breasted birds, and insects, and includes mu-tan peony blossoms, freely done in yellow, aubergine, and green, amid scrolling blue leaf-bearing stems. The shoulder is encircled by a blue border showing aubergine, green, and yellow chrysanthemum flowers, together with white lanceolations, while the base is surrounded by a vertical petalled palmation in kindred colours. The foot underneath is in biscuit state. Has teak-wood cover with jade dragon knob.

Date: Era of K'ang Hsi Height, 19½ inches Diameter, 14 inches

No. 37. Pair of Famille Verte Vases

PRESENTING high-shouldered oviform bodies with flaring necks; decorated in enamel colours of the famille verte palette, together with a brilliant cobalt-blue underglaze for which these examples are especially distinguished. Ceremonial subjects are depicted, such as an empress receiving a person of distinction, attended by bearers of state fans. The accessories include interior of pavilion, with a p'ing fong, or wind-screen, behind the sovereign lady; palm trees, flowers, and garden rockeries completing the rich ensemble. The necks are decorated with court personages, while the shoulders display flowered bands with vignettes that enclose seaweeds and crabs.

Date: Era of K'ang Hsi Height, 18 inches Diameter, 8¾ inches

No. 38. Square Famille Verte Vase

TALL quadrangular shape, with tubular teak-wood neck, replacing the original injured porcelain. The decoration, painted in brilliant enamel colours of the famille verte palette, presents a series of twelve panels arranged in three tiers, one above the other, in circular, square, and leaf forms; each holding a distant subject, posed against a white foundation that is decorated with red lotus flowers and green scrolls. The upper panels show flowering plants, deer, and carp; the middle row sustains flowers and landscapes, while the third displays an eagle, ch'i-lin, fish and bird subjects. Green and red lotus details finish the shoulder. The neck of teak-wood sustains silver inlaid ornament, and the panel underneath bears a blue leaf mark.

Date: Era of K'ang Hsi Height, 19 inches Diameter, 6¼ inches

No. 39. Large Famille Verte Palace Jar

With original cover

HIGH-SHOULDERED oviform rounding into a broad-apertured neck. The resonant hard white porcelain sustains an extensive overglaze decoration in typical enamel colours of the famille verte (ying ts'ai) variety, dominated by translucent greens. The details show a series of overlapping picture panels, arranged in three successive tiers; these, with landscape settings, separately depict fabulous animals, chiefly drawn from mythological zoölogy, and introduced alternately with flowering plants, birds, and butterflies. This felicitous decoration is completed with flower-brocaded and other border motifs at the neck. The cover, with knob, is decorated en suite.

Date: Era of K'ang Hsi Height, 19½ inches Diameter, 14 inches

Plate VI

Plate VI

No. 39

Large
Famille Verte
Palace Jar

No. 40. Famille Verte Cabinet Beaker

CORNET shape (hua ku p'ing), with flaring neck and expanded foot. The famille verte decoration, on a pellucid white ground, presents floral motifs in emerald-green, coral-red (rouge de fer), and amber-yellow. In detail, the neck is invested with chrysanthemum flowers and a bird, while the ovate middle section sustains peony flowers, followed at the base with lotus plants in kindred colours. Bears a blue double ring mark.

Date: Era of K'ang Hsi Height, 8 inches Diameter, 4¼ inches

No. 41. Stately Famille Verte Vase

TALL baluster shape, with receding shoulder and everted neck. Its characteristic overglaze decoration, in coral-red (rouge de fer), aubergine-purple, amber-yellow, K'ang Hsi green, and black, depicts domestic scenes that comprehend varied groups of literary and other ladies occupied in their pastimes, or "four subjects of study" (poetry, history, music, and checkers), surrounded by attendants with their books, indicating culture and certain rank. The accessories include garden views, balustrades, palm trees, and rockeries, while the neck, painted in kindred colours, sustains a panoramic landscape and the shoulder a brocaded border with small medallions.

Date: Era of K'ang Hsi Height, 17½ inches Diameter, 7¼ inches

Plate VII

No. 42. Tall Famille Verte Vase

ROULEAU or club shape rounding into a short cylindrical neck. The resonant white porcelain sustains an extensive decoration in typical overglaze colours of the famille verte (ying ts'ai) variety, dominated by translucent greens. The details on reverse side show a summer pavilion, hills, and trees, while the obverse side consists of a reunion of scholars and scenes illustrative of the elegant accomplishments, like music (ch'in), checkers (ch'i), and painting (hua). The shoulder carries a brocaded border interrupted by dragon crests, and the neck, encircled by a miniature panoramic landscape, includes boatmen. Underneath, the foot bears a ring mark.

Date: Era of K'ang Hsi Height, 17½ inches Diameter, 7 inches

Plate VII

No. 43. Famille Verte Porcelain Vase

ANOTHER tall club shape, with everted neck, decorated with ceremonial court subjects in translucent enamels of the famille verte variety. A stately room is filled with varied accessories and personages in court attire, including an emperor of an early dynasty, surrounded by numerous dignitaries of his court, together with the empress, who stands at his side, attended by fan-bearers, while ministers or envoys are being received. A table is posed in the background with rocks, beyond which appears a painted screen with sea waves; the other details comprehend a tessellated floor and palm trees. The shoulder, like the neck, is surrounded by a green brocaded border with four white vignettes that represent the so-called "hundred antiques." Bears a ring mark underneath the foot.

Date: Era of K'ang Hsi Height, 17½ inches Diameter, 7½ inches

Plate VII

Plate VII

No. 41
—
Stately
Famille Verte
Vase

No. 42
—
Tall
Famille Verte
Vase

No. 43
—
Famille Verte
Porcelain Vase

No. 44. Famille Verte Jardinière

LOW oval shape, raised on small mask-ornamented feet and with two red and white decorated handles. Hard-paste Ta Ch'ing dynasty porcelain; the exterior, with white foundation, shows prunus trees and red-breasted birds, together with a flowered border, in rich colours of the famille verte palette. The interior decoration in kindred colours sustains a prunus (mei) tree panel together with birds.

Date: Era of K'ang Hsi Height, 3¾ inches Width, 11½ × 8¼ inches

No. 45. Famille Verte Jardinière

SIMILAR oval form, used for growing water-lilies or for keeping gold-fish. Its exterior decoration presents the "four season flowers," while the interior sustains double borders with brocading and butterfly vignettes beside a row of storks. The flat bottom panel shows fir and prunus trees, executed in famille verte colours on white ground.

Date: Era of K'ang Hsi Height, 4 inches Width, 11½ × 8¼ inches

No. 46. Noble Famille Verte Palace Vase

The "hundred boy" vase

TALL beaker or yen-yen shape, gracefully expanding to two-thirds of its height, with contracted shoulder and wide flaring neck. The spirited figure composition, in translucent famille verte colours, depicts a panoramic scene with lotus pond and Imperial garden occupied by playing boys. The interior of a summer pavilion and the roofs of buildings are included by the curious license of Chinese artists. Much delicacy is shown in the application of the several translucent enamel colours, in which the distinctive greens of the K'ang Hsi period predominate.

The details present at least fifty children in various groups at play or intellectual amusements; perhaps the chief centre of attraction is the procession with boys in an ancient wheel-cart (chi) headed by the bearers of a fanciful lantern and lotus leaf. The shoulder is encircled by brocaded and other borders, while the neck displays more boys in a garden terrace with trees. The foot, underneath, bears an interesting inscription pricked in the glaze with a steel tool by a former owner, reading: "Additional purchase made on an auspicious day in the first month of the year 1787."

Date: Era of K'ang Hsi Height, 28¾ inches Diameter, 11 inches

Plate VIII

No. 47. Two Famille Verte Plates

MEDIUM shallow shapes, fine hard-paste porcelain, with flower and bird decoration painted in light translucent famille verte colours. The borders present diaper patterns interrupted by peony flower medallions. Underneath, the panels bear blue "studio" marks within double rings.

Date: Era of K'ang Hsi Diameter, 10½ inches

PLATE VIII

No. 46

Noble
Famille Verte
Palace Vase

No. 48. Famille Verte Plate

MEDIUM shallow shape; fine hard-paste Ta Ch'ing dynasty porcelain, the decoration in overglaze colours presenting a central panel with landscape and fishermen, surrounded by a lattice brocaded border interrupted by four white vignettes holding miniature landscape subjects.

Date: Era of K'ang Hsi — Diameter, 9¾ inches

No. 49. Famille Verte Warrior Vase

Wu t'ing p'ing

CYLINDRICAL club shape, or chih ch'ui p'ing, showing an "orange peel" (chu p'i wên) surface under the vitreous glaze. The boldly raised ornamentation, with figures in rich famille verte enamel colours with slight touches of gold, depicts a legendary battle scene from one of the early Chinese romances. A banner-man carries an Imperial pei-chi emblazoned with the mystic yang-yin emblem of duality as he rides, seated on a dappled horse, behind the royal hero Ch'eng T'ang, who holds his spear ready for a charge against the tryant Kieh (about 1767 B.C.), who, also mounted and armed with a sword, is retreating over an arched bridge. The accessories include indications of a river, trees, and a rocky foreground, while painted borders in gadroon and brocaded designs finish the base and shoulder and various coloured emblems encircle the white neck.

Date: Late K'ang Hsi period — Height, 17¾ inches — Diameter, 6¼ inches

Plate IX

No. 50. Pair of Famille Verte Beakers

Shuang ku

COMPANION pieces to the preceding. Tall cornet shapes, depicting domestic scenes, with boldly raised figures and other ornamentation in rich famille verte colouring. The exterior of a summer pavilion and various members of an absent warrior's household are presented, together with a saddled horse led by an attendant. Close to these appears a peasant who is seated waiting under a tree. A series of raised and richly painted borders finishes the ornate and uniform decoration.

Date: Late K'ang Hsi Height, 16 inches Diameter, 7¾ inches

Plate IX

No. 51. Two Famille Verte Jars

With or-molu mounting

HIGH-SHOULDERED oviform shape; hard-paste porcelain with overglaze decoration in famille verte colours on white ground, presenting historical figure subjects. An official, mounted on a white horse and accompanied by attendants on foot, is represented visiting his aged parent after receiving high mandarin rank. The necks are uniformly surrounded by varied borders. Louis Seize gilt-bronze mountings.

Date: Era of K'ang Hsi Height, 18 inches Diameter, 10¾ inches

Plate IX

No. 50
—
Famille Verte
Beaker

No. 49
—
Famille
Verte Warrior
Vase

No. 50
—
Famille Verte
Beaker

No. 52. Rouge-de-fer Decorated Wine Jar

With original cover

HIGH-SHOULDERED oviform, with short neck, the overglaze decoration, in rouge de fer of coral-red hue, presenting a deep descending lambrequin motif which ornately sustains floriated arabesque reserves in white, together with blue and green flowers of the "four seasons." The reciprocal white ground below is relieved cognately with red floral sprays, while the base is encircled by a fanciful gadroon border which involves red tassels. Another coral-red band finishes the shoulder, with delicate underglaze blue outlining and a modicum of gilding. A blue double ring mark appears underneath the foot.

Date: Era of K'ang Hsi Height, 17¼ inches with cover Diameter, 9½ inches

No. 53. Famille Verte Pencil Stand

Pi-chia

OBLONG shape, raised on four feet, and invested with typical three-colour decoration sur biscuit. The upper panels show varied blossoms and insects freely posed against a pale yellow ground that is surrounded by a green brocaded and flowered border embellished at the sides by other floriated details. The grotesque mask-bearing feet are glazed in aubergine and yellow.

Date: Era of K'ang Hsi Height, 3½ inches Length: 8¼ × 4¾ inches

No. 54. Famille Verte Vase with Raised Figures

Fang p'ing

TAPERING quadrangular shape, with contracted square neck and spreading foot. Fine Ta Ch'ing dynasty porcelain, ornamented with raised figures and brilliant overglaze decoration in famille verte (ying ts'ai) colours. The four vertical sides present images of the "god of longevity," the "god of rank," the "god of war," and the "god of wealth," each accompanied by an attendant who carries the respective attributes of the Taoist divinities. The four sides of the neck sustain varied gift objects in bold relief, while the shoulder is painted in flowered brocading. Has a sunken foot in biscuit state with private mark of a former native owner.

Date: Early XVIII century; era of K'ang Hsi — Height, 17¾ inches — Width, 6¾ inches

Plate X

No. 55. Tall Square Famille Verte Panel Vase

TAPERING rectangular form, with curved shoulder and tubular neck, invested with brilliant enamel colours of the famille verte variety. The four vertical sides bear twelve small alternating quadrangular and fan-shaped pictorial panels on a translucent light-green ground that is stippled with "frog-spawn" dots interspersed with scrolls, red blossoms, and varied butterflies. The four upper panels contain figures representing the "four liberal accomplishments" (writing, painting, music, and games), while the fan-shaped panels alternately disclose mythological animals and landscapes. The four lower panels show miniature landscapes with deer and ch'i-lin. A series of floral sprays and emblems appears on the shoulders amid trellis work. Alternate leaf and square shaped panels, with landscape scenery, complete the decoration on the neck. Bears private Sanskrit mark (in ink) of a Buddhist temple.

Date: Era of K'ang Hsi — Height, 19½ inches — Width, 6 × 6 inches

Plate X

Plate X

No. 55
—
Tall Square
Famille Verte
Panel Vase

No. 54
—
Famille Verte
Vase with
Raised Figures

No. 56
—
Decorated
Famille Verte
Rouleau Vase

No. 56. Decorated Famille Verte Rouleau Vase

CLUB shape, with tubular neck. Painted with typical translucent colours (ying tsʿai) of the famille verte period. The decoration, on white ground, includes twelve picture panels posed in three successive rows on a rich brocaded green ground. The upper series, alternating with tripods, display landscape and river views; while the four middle panels, alternating with shih-lung dragons, depict landscape views, birds, deer, and plants. The lower four pictorial panels, alternating with symbolical plants, sustain birds, chʿi-lin, and crustacean. The shoulder is surrounded by a brocaded border involving vignettes with red blossoms. The opulent decoration is completed at the neck with varied bands in polychrome colours, and at the base with gadroons.

Date: Era of Kʿang Hsi Height, 17¾ inches Diameter, 7¼ inches

Plate X

No. 57. Two Decorated Yellow Wall Vases

OVIFORM in contour and with flat backs, showing raised white chrysanthemum blossoms together with aubergine tiger-head masks and green tings posed in relief against the amber-yellow body glazing.

Date: Era of Kʿang Hsi Height, 6 inches Diameter, 2¼ inches

No. 58. Two Decorated Aubergine Wall Vases

SIMILAR to the preceding, with green chrysanthemum flowers and yellow tiger masks posed in low relief against the aubergine body glazing.

Date: Era of Kʿang Hsi Height, 6 inches

No. 59. Emerald-green Wall Vase

Kua p'ing

SIMILAR to the preceding examples, with raised white chrysanthemum and tiger-head masks posed in low relief against a brilliant green glazing.

Date: Era of K'ang Hsi — Height, 6 inches

No. 60. Square Famille Verte Vase

With or-molu mounting

TALL quadrilateral shape, with tubular neck. Ta Ch'ing dynasty porcelain with overglaze decoration, in famille verte colours, presenting a flower-brocaded green ground powdered with minute black "frog-spawn" speckling, interrupted by picture panels left in varied forms of white reserve. These are separately painted with symbolical gift objects, flowering plants, and birds; others display spotted deer amid landscape setting. The foot, underneath, bears an artemisia leaf mark.

Date: Era of K'ang Hsi — Height, 20 inches with mounting — Width, 6 × 6 inches

Plate XI

Plate XI

No. 60

Square
Famille Verte
Vase

No. 62

Square
Green
"Four-season"
Vase

No. 61

Square
Yellow and Green
Decorated
Vase

No. 61. Square Yellow and Green Decorated Vase

Famille jaune

QUADRANGULAR shape, with tubular neck. The four sides, tapering down from the shoulder, present an intricate swastika fret pattern impressed in the paste under the Imperial yellow glaze. This foundation is interrupted alternately by circular quadrilateral and leaf-shaped jade-green panels involving blue flowers on the lower leaf panels and the "four-season" flowers on the upper panels. Its flat corner edges are glazed in jade-green matching the panels, which colour is carried into the mortar-shaped neck, together with underglaze blue sprays of bamboo shoots.

Date: Era of K'ang Hsi Height, 18½ inches Width, 5¾ × 5¾ inches

Plate XI

No. 62. Square Green "Four-season" Vase

Fang p'ing

TAPERING quadrangular shape, with mortar-like neck. Its square body is uniformly invested with a translucent light jade-green glaze involving reserved floral decorations in on-glaze famille verte colours. The four sides separately display symbolic flower plants growing near rockeries; thus, one side sustains the magnolia tree and pair of phœnix birds; another, Indian lotus flowers with large peltate leaves; a third side shows chrysanthemums, while the fourth depicts the flowering hydrangea. These symbolical flowers, together with small insects, are presented in varied tones of fine cobalt-blue, amber-yellow, and light aubergine. The green neck, relieved by smaller flowering plants amid rocks and painted in light on-glaze colours, is modern and replaces the original broken neck.

Date: Era of K'ang Hsi Height, 20¾ inches Width, 6 × 6 inches

Plate XI

No. 63. Imperial Yellow Decorated Vase

Hua p'ing

TALL baluster form, with ovoid body and flaring neck. The dense porcelain, with lustrous yellow glazed surface, presents a lightly engraved "all-over" pattern in the form of lotus flowers and scrolling leafy stems carefully picked out in famille verte colours. The stems show an aubergine tint and the leaves a rich iridescent green, while the flowers are alternately aubergine, green, and white with a modicum of blue. These colours are also introduced in a honeycomb fret border at the base, while the neck above displays an angular fretting in two colours. Underneath, the foot is glazed in yellow and bears an apocryphal six-character Hsuan Tê mark of the Ming dynasty.

Date: Era of K'ang Hsi Height, 23½ inches Diameter, 9 inches

No. 64. Imperial Yellow and Green Beaker

Fang p'ing

ARCHAIC quadrangular (ku) shape, with square everted neck sustaining two brownish aubergine glazed handles, modelled after an ancient bronze prototype. Hard-textured porcelain, with a lustrous Imperial yellow glazing relieved by ascending and descending green plantain leaves showing hieratic fretting. The expanded shoulder carries an archaic dragon band in aubergine, with yellow fret ground.

Date: Era of Chia Ch'ing Height, 11¼ inches Diameter, 5½ inches

No. 65. Early Famille Verte Ewer

With rich or-molu mounting

TALL cylindrical shape, with tiara-fronted top; used originally for iced fruit syrups. The body, with original spout, is transversely divided into three sections by moulded double lines. White "sea horses" are introduced in the upper and lower divisions of these segments, careering upon a ground of concentric dark green wave-forms, surrounded by purple blossoms and Buddhistic emblems. These motifs are encroached upon from above and below by foam-crested waves, while a pair of ch'i-lins and a "fish-dragon" in white, yellow, and aubergine occupy the middle section on like green foundation.

Elaborately mounted with Louis XIV or-molu, in the form of a tall aiguière.

Date: Era of K'ang Hsi

Height, 21½ inches

Plate XII

No. 66. Pair of Porcelain Fuh-lions

With rich or-molu mounting

THESE Buddhistic animals (shih-tzŭ) are presented seated on their haunches, one with cub and the other with a brocaded ball (chu) emblem, supplemented with hexagonal tubes for incense sticks. The creatures show grinning muzzle, and their heads and bodies are glazed, sur biscuit, in luminous green and aubergine, while their sharp teeth remain unglazed. The vertical sides of their socles are engraved with cloud (to yün) patches and display brilliant three-colour "tiger-skin" glazing, dominated by green and yellow, while the third colour is aubergine.

The Louis XIV or-molu mounting is en suite with the aiguière.

Date: Era of K'ang Hsi — Height, 17 inches

Plate XII

Regarded as the habitual defenders of Buddhistic altars, as also the threshold guardians of temples. The *shih-tzŭ,* or mythical lion, is pictured in Chinese art as a grotesquely fantastic animal of playful character, not unlike the Pekingese spaniel. Also called the "lion-dog" (shih-tzŭ-k'ou) and "dog of fuh."

Plate XII

No. 66
—
Porcelain
Fuh-lion

No. 65
—
Early
Famille Verte
Ewer

No. 66
—
Porcelain
Fuh-lion

GROUP OF
SMALL CABINET OBJECTS

No. 67. Writer's Water Cup

IN the form of an upcurling scalloped leaf, its upturned stem serving as the dripper. Glazed in three colours sur biscuit. The yellow interior shows a small floral twig glazed in rich aubergine and brown of iridescent quality. These colours are carried to the exterior side of cup, together with black.

Date: Era of K'ang Hsi Height, 2 inches Length, 4 inches

No. 68. Peach-shaped Puzzle Pot

FASHIONED in natural form, with its stem forming both handle and spout. Coated with a grayish-green glaze or hue of unripe fruit, with a translucent mottled rosette effect toward the top, surrounded by blue twigs. This vessel, without an opening at the top, is filled by inverting it and pouring the water through an orifice under the foot; when thus filled it is ready for service on a writer's table.

Date: Era of Yung Ch'êng Height, 5¼ inches

No. 69. Two Early Famille Verte Sacrificial Cups

TYPICAL elongated shapes, copied after ancient jade or rhinoceros horn cups, with two lizard handles and small "fuh-lions" under the lips. The "three-colour" decoration, sur biscuit, includes tiger-heads painted in yellow on green ground. The interiors sustain decorative borders against the white glazing, together with "shou" marks of longevity.

Date: Era of K'ang Hsi Height, 1¾ inches Length, 3¾ inches

Similar examples exist in the Grandidier Collection, Musée du Louvre, Paris.

No. 70. Another Sacrificial Cup

SIMILAR to the preceding, with two small blue lizards at the handle and two others in green under the lip. Its two sides, with vertical arête ridges, display a "five-colour" decoration with dragon bordering and gluttonous ogre mask motifs.

Date: Early K'ang Hsi Height, 2 inches Length, 4½ inches

No. 71. Another Libation Cup

SIMILAR to the preceding; the coloured decoration, sur biscuit, with green brocaded ground, including overglaze aubergine and blue floral details. The interior is finished with a dark green trellis border with emblem vignettes.

Date: Era of K'ang Hsi Height, 2 inches Length, 4 inches

Similar examples exist in the University Museum, Philadelphia, Pennsylvania

Plate XIII

No. 72. Writer's Water-pourer

MODELLED in the form of a setting hen surrounded by three of her brood, of which one forms the finial on a leaf-like stopper. The bird's neck is glazed in yellow and the breast in purplish aubergine, while the wings show like colours intermingled with white dappling. The curved handle is glazed in lustrous green. A three-colour example.

Date: Era of K'ang Hsi Height, 5¼ inches Length, 6 inches

Plate XIII

Plate XIII

No. 75
—
Famille
Verte
Porcelain
Partridge

No. 73
—
Porcelain
Duck Pourer

No. 72
—
Writer's
Water-pourer

No. 77
—
Fuh-dog

No. 71
—
Libation Cup

No. 77
—
Fuh-dog

No. 73. Porcelain Duck Pourer

Used on writer's table

FASHIONED in form of a pair of coalescent ducks standing on a lotus leaf and with handle of lotus stems. The birds are glazed in "three colours" of the early famille verte variety, namely, yellow, green, and purplish aubergine.

Date: Era of K'ang Hsi Height, 7 inches Width, 4 × 3 inches

Plate XIII

No. 74. Rare Porcelain Animal

Incense-cover

IN the form of a cat, modelled in recumbent pose, with open eyes, pointed ears, and pierced circular opening on its neck, serving for the egress of incense. The porcellanous paste glazed in "three colours," sur biscuit, is dominated by aubergine and yellow.

Date: Era of K'ang Hsi Height, 4½ inches Length, 9 inches

No. 75. Famille Verte Porcelain Partridge

THE bird is squatted on an ovate base of light aubergine tone, with its head looking upward. The body presents a vivid green colour, while the wing feathers are picked out in yellow, green, and aubergine, showing white reserved flecking under the vitreous glaze.

Date: Era of K'ang Hsi Height, 6½ inches Width, 5 inches

Plate XIII

No. 76. Pair of Fuh-lions

Shih-tzŭ-kʻou

SEATED on their haunches, with movable ears and eyes. A cub appears with one and a movable brocaded ball under a paw of the other. Glazed in three colours sur biscuit, their bodies show Imperial yellow and leaf-green tones with brilliant lustre. The oblong bases are coated with a thin white and green glaze.

Date: Era of Kʻang Hsi Height, 7¼ inches Width, 3¾ inches

No. 77. Pair of Fuh-dogs

Shih-tzŭ

GLAZED in three colours sur biscuit, these animals stand on leaves. Small joss-stick receptacles rest on the thinly glazed biscuit leaf bases.

Date: Era of Kʻang Hsi Height, 4 inches Length, 3 inches

Plate XIII

No. 78. Famille Verte Stand

LEAF shape, raised on three grotesque tiger-headed feet. The decoration, sur biscuit, on upper panel shows a landscape on a pale yellow ground, framed by a green and black brocaded border that is strewn with blossoms.

Date: Era of Kʻang Hsi Height, 2¼ inches Length, 10 inches

No. 79. Two Miniature Green Porcelain Parrots

EARLY Ta Ch'ing dynasty porcelain, showing brilliant emerald-green glazing, sur biscuit, with yellow rockery. The birds are mounted on small teak-wood stands.

Date: Era of K'ang Hsi — Height, 4 inches

No. 80. Rare Famille Verte Porcelain Wine Cup

FIVE-LOBED, in the form of a flower. Fine white porcelain, its exterior showing a rare floral and bird decoration beautifully rendered on lustrous green brocaded ("frog-spawn") ground, with coral-red blossoms in tangible relief. The pellucid white interior sustains a simple green and red mei-hua (hawthorn) sprig.

Date: Era of K'ang Hsi — Diameter, 3½ inches

No. 81. Two Porcelain Buffalo-head Cups

MODELLED after the Greek rhyton form, with a three-colour (san ts'ai) decoration sur biscuit. The thinly applied glazing consists of patches in green, yellow, and purplish aubergine, while the horns and eyes are picked out in dark aubergine.

Date: Era of K'ang Hsi — Height, 4½ inches — Diameter, 3 inches

A similar example exists in the Grandidier Collection, Musée du Louvre, Paris.

No. 82. Dappled Porcelain Horse

BRIDLED but without a bit, the animal is represented lying on the ground and about to rise. Glazed in a lustrous white with brownish aubergine and yellow markings. Its flat base is channelled with incisions and glazed in a bright green. Has French gilt-bronze mounting in rocaille style.

Date: XVIII century Height, 5 inches Length, 6 inches

No. 83. Porcelain Stork

WITH red cresting and long black beak. The waddling black and white glazed bird stands on a rocky base with its head turned to the front; its body feathers are white with gilding, while the tail feathers are tipped in black like its beak. The rocks are glazed in polychrome colours. Has or-molu mounting at base.

Early era of Ch'ien Lung Height, 17½ inches Width, 5½ inches at base

No. 84. Three Green and Yellow Water Receptacles

SHAPED as lotus seed-cups; san ts'ai yao, glazed in brilliant green, yellow, and aubergine sur biscuit. Used on the desks of poets and scholars.

Date: Era of K'ang Hsi Height, 2 inches Length, 4½ inches

No. 85. Two Green and White Water Receptacles

SIMILAR to the preceding examples, with purplish-aubergine seed-cups, showing white lotus petals and green leaf-shaped water containers.

Date: K'ang Hsi period Height, 2 inches Length, 4½ inches

Similar examples exist in the Grandidier Collection, Musée du Louvre, Paris.

No. 86. Three Fuh-lions

POSED in recumbent forms, with open muzzles and hollow bodies for incense, these chimæra-like animals are coated in lustrous emerald-green and amber-yellow dappled glazing sur biscuit, tricked with white flecking in the "tiger-skin" style.

Date: Era of K'ang Hsi Height, 2½ inches Length, 3½ inches

No. 87. Two Decorated K'ang Hsi Green Bowls

THE exteriors, with brilliant "snake-skin" green glazed foundations, display separate sprays of magnolia, lotus, and prunus blossoms, etched in the paste and painted in three contrasting colours. The interiors sustain small fungus medallions; while, underneath, the bases bear ling chih, or "sacred fungus" marks.

Date: Era of K'ang Hsi Height, 3 inches Diameter, 8¼ inches

No. 88. Two Famille Verte Bowls

THIN flaring sides, with overglaze decoration in famille verte colours, presenting mandarin flowers (hua wang) springing from a rocky soil against the pellucid white ground, together with flying birds. The interiors are bordered in brocaded pattern with floral vignettes.

Date: Era of K'ang Hsi — Diameter, 6 inches

No. 89. Two Famille Verte Bowls

CONVENTIONAL shape, with thin sides, the on-glaze decoration on white ground showing dragon and phœnix-bird motifs in famille verte colours. Bear seal marks.

Date: Era of K'ang Hsi — Diameter, 6 inches

No. 90. Famille Verte Tea Pot

GLOBULAR shape; with white spout and handle. Fine hard-paste porcelain; the decoration on white ground showing a peony flower and phœnix-bird (fêng huang) motif in overglaze famille verte colours.

Date: Era of K'ang Hsi — Height, 3½ inches — Diameter, 4 inches

No. 91. Pair of Green Porcelain Parrots

IN malachite green glazing with pale green and black stippled breasts, these birds are perched upon openwork rocks showing splashes of yellow, green, and aubergine glazing sur biscuit.

Date: Era of K'ang Hsi — Height, 8¾ inches

No. 92. Green Porcelain Parrot

Ying-wu

STANDING on a rockery, the parrot is glazed in a light green with iridescent lustre, while the rocks are glazed in mottled aubergine and amber-yellow tones. Its feet are partly exposed in biscuit state.

Date: XVIII century Height, 5¼ inches

No. 93. Pair of Turquoise-blue Parrots

Shuang ying wu

STANDING on open rockeries, the birds, with beaks reserved in white biscuit state, are glazed in lustrous monochrome turquoise-blue colour, with purple beaded eyes.

Date: Era of K'ang Hsi Height, 8½ inches

Plate XIV

No. 94. Two Writer's Water Receptacles

T'ai po tsun

EACH representing the figure of a bibulous poet, with black beard, assumably Li T'ai-peh, reclining against his wine jar, moulded in the form of a peach, to serve as an ink or water holder, with its stem leaves in relief. He wears a brocaded green robe upon which appear white chrysanthemum flower tracings amid black leafy stems. His under-garment is decorated with a crane. The cups are glazed in yellow and green.

Date: Era of K'ang Hsi Height, 4 inches Length, 7½ inches

No. 95. Writer's Water Receptacle

T'ai po tsun

A SIMILAR representation of the bibulous Han poet Li T'ai-peh, reclining against his wine jar in form of a peach. His green tunic is decorated in brilliant "three-colour" glazing sur biscuit; while his undergarment is embellished with a rising carp emblem. The yellow peach, with green leaves, serves as the water-holder.

Date: Era of K'ang Hsi Height, 4 inches Length, 7 inches

No. 96. Writer's Water Receptacle

T'ai po tsun

ANOTHER bearded Han poet is here represented reclining against a flower-decorated wine jar. He is wearing a magistrate's jade girdle and yellow garment, together with a black court hat. Used on scholar's desk as an ink well, and showing a "three-colour" glazing sur biscuit in rare perfection. Bears the chiao yeh, or leaf mark.

Date: Era of K'ang Hsi Height, 4 inches Length, 7½ inches

Plate XIV

No. 97	No. 93	No. 103	No. 93	No. 97
Decorated Bōdhisâttva Figure	Turquoise-blue Parrot	Decorated Ming Wine Jar	Turquoise-blue Parrot	Decorated Bōdhisâttva Figure

GROUP OF
FAMILLE VERTE FIGURES

No. 97. Two Decorated Bōdhisâttva Figures

PRESENTING Kuan-yin, the Chinese Goddess of Mercy, in a manifestation of the maternal, seated in Buddhistic attitude on a lotus-flower thalamus. The figures, uniformly clad in light turquoise-blue robes with purple and yellow capes, are supported by balustrated porcelain pedestals, and wear high head-dress and cowled covering. The lotus-throne seats, with pendent petals, are glazed in white, green, yellow, and purplish-aubergine tones. These colours of the famille verte palette are also introduced below on the hexagonal pedestal, with its balustrading and decorative details.

Date: XVIII century; late K'ang Hsi — Height, 15½ inches — Width, 6 inches

Plate XIV

Identified as Avalōkitês'vara (Sanskrit), the "down-looking sovereign," believed to share with Amitâbha Buddha the dominion of the Paradise in the West.

No. 98. Famille Verte Bōdhisâttva Figure

REPRESENTING Kuan-yin, the Goddess of Mercy, seated in Buddhistic attitude of meditation. The figure, whose hands are held in her lap, palms down, is clad in a green brocaded robe enriched with chrysanthemum flowers and trellis pattern diapering, including a yellow cape. Her benign white glazed face aids in the aspect of serenity. The chrysanthemum flowers appear in white, yellow, and purplish-aubergine tones.

Date: Late K'ang Hsi — Height, 9¼ inches — Width, 6 inches

No. 99. Famille Verte Statuette

REPRESENTING Chung-li Chuan, one of the Taoist immortals (though his attribute—a fly-brush—is missing), modelled in standing attitude. His tunic is a patchwork of small green, yellow, aubergine, and white glazed squares. The right arm is held down by his side, while the left is extended with an empty hand.

The figure is accompanied by a richly decorated socle with pierced and trellis brocaded front panel, while the sides show rare green hawthorn patterns.

Date: Era of K'ang Hsi — Height, 12 inches with stand

No. 100. Another Famille Verte Statuette

REPRESENTING a fairy, attendant of Hsi Wang Mu, the Taoist queen, who carries one of the fabulous peaches of longevity upon a green presentation cloth for bestowal upon some favoured mortal. The figure, with earrings, is attired in a green jacket and yellow skirt decorated with butterflies, and her black hair is done up in double knots of ancient epochs. The pedestal is en suite with the foregoing.

Date: Era of K'ang Hsi — Height, 12 inches

No. 101. Another Famille Verte Statuette

REPRESENTING Ts'ai kuo-ch'in, the patron of actors. This worthy carries a pair of castanets; his green tunic is decorated with flowers, phœnix birds, and ch'i-lin. He wears a black hat of remote times and stands on a square socle, en suite with the preceding.

Date: Era of K'ang Hsi — Height, 12 inches

No. 102. Another Famille Verte Statuette

REPRESENTING Ju-Rō Jin, one of the seven gods of "good luck," a venerable Taoist sage with long white beard, wearing a green brocaded robe that is embellished with chrysanthemum flowers. This immortal bears a short bamboo section, supposed to hold sacred written scrolls. He stands on a square socle, en suite with the preceding examples.

Date: Era of K'ang Hsi — Height, 12 inches

PORCELAINS OF THE GREAT MING DYNASTY

No. 103. Decorated Ming Wine Jar

Chiu-kang

TYPICAL oviform shape, with a brilliant light turquoise-blue foundation sustaining slightly raised decoration outlined in the form of lion-dogs (shih-tzŭ) playing with the "brocaded ball" emblem amid fillets and floral motifs. Its rounded shoulder is surrounded by a scalloped border enriched with small lotus flowers and picked out in typical enamel colours of its provenance. The base is finished by an ornate gadroon border engraved and lightly coloured. Body shows some reparation.

Date: XVI century; Ming dynasty — Height, 13 inches — Diameter, 12 inches

Plate XIV

No. 104. Ming Dragon Bottle

With or-molu mounting

PYRIFORM, with tubular neck encircled by a lizard-like dragon modelled in bold relief with scrolling bifurcated tail. The massive body is glazed in lustrous turquoise-blue that sustains minute truitée, while the coiling dragon, with light glazing sur biscuit, shows some exfoliation or scaling from age.

The French or-molu mounting is in Louis Quinze style.

Date: XVI century; Ming dynasty — Height, 13½ inches — Diameter, 7 inches

No. 105. Two Turquoise-blue Garden Seats

Liang-tun

OF ovoid contours with mottled lustrous turquoise-blue glazing, minutely crackled over blue-black pencilled decoration. The designs show flowering scrolls and foliage on the rounded sides, together with studding rows of small bosses. The circular flat tops, in like blue-black decoration, sustain a representation of the fabled ch'i-lin amid patches of nebulæ. The four tiger-head handles are in relief, with openings through rudimentary rings.

Date: XVI century; Ming dynasty — Height, 20¾ inches — Diameter, 13 inches

No. 106. Pair of Ming Garden Seats

Liang-tun

BARREL shapes, or tonnellettes, with three-coloured glaze sur biscuit, presenting a translucent turquoise-blue ground, relieved by an engraved lotus-flower motif with scrolling stems and clustering foliage, carefully picked out in yellow and aubergine tones. Lapis-blue bands bearing cloud-scrolls finish the narrow upper and lower segments, together with the usual rows of bossing. With lapis-blue ground, the seat panel sustains lotus flowers in turquoise tints.

Date: XVI century; Ming dynasty — Height, 12½ inches — Diameter, 10½ inches

Plate XV

No. 108

Imperial Yellow
Garden Seat

No. 107

Ming
Palace Garden
Seat

No. 108

Imperial Yellow
Garden Seat

No. 107. Ming Palace Garden Seat

Mounted as a console-table jar

TONNELLETTE or barrel shape, with three-coloured glaze sur biscuit, presenting a translucent turquoise-blue ground that is relieved by an engraved design of lotus flowers amid scrolling stems and clustering foliage. These details are carefully picked out in yellow and purplish-aubergine tones, while Imperial yellow bands, with storks and cloud scrolls, together with rows of bossing, finish the narrow upper and lower segments. The cover depicts fuh-dogs (shih-tzŭ) playing with brocaded ball emblems on yellow ground. The rich or-molu mounting is in Louis XIV design.

Date: Ming dynasty | Height, 19 inches with mounting | Diameter, 11 inches

Plate XV

No. 108. Two Imperial Yellow Garden Seats

TONNELLETTE or barrel-like shapes, mounted with Louis XIV period or-molu to serve as console-table jars. The cylindrical porcelain bodies with original covers display brilliant yellow foundations, serving as a background for the Imperial (five-clawed) dragons, whose slender forms, with engraved outlining, are picked out in opaque purplish-black enamelling of lustrous quality, while vivid emerald-green and light aubergine tones are introduced on the heads, muzzles, and horns of these creatures, as also on the intervening flower motifs. Below, the curling green waves show white cresting, while aubergine, black, and yellow flowered bands, together with conventional rows of black bossing, complete both the base and the upper rims. The rounded tops of the covers, with Imperial yellow foundations, sustain dragons and lotus flowers in kindred colours.

Date: Ming dynasty | Height, 19 inches with mounting | Diameter, 14 inches

Plate XV

No. 109. Another Imperial Yellow Garden Seat

Liang-tun

SIMILAR to the preceding, with Imperial yellow ground and dragon decoration. Mounted with Louis XIV or-molu bronze.

Date: Ming dynasty Height, 18½ inches Diameter, 13¾ inches

No. 110. Ming Lapis-blue Decorated Jar

Hua tsun

LOW oviform contour, with spreading foot and inverted wide-rimmed neck, supporting two ch'ih-lung dragons that serve as handles, modelled in free relief and glazed in turquoise-blue. The body is glazed in a deep lapis-blue, relieved by an outlined ornament of chrysanthemum and peony flowers that are picked out in amber-yellow, turquoise-blue, and ivory-white tones sur biscuit. The foot is encircled by a white and turquoise glazed band of gadroons, and the interior of neck is glazed in cucumber-rind green. Shows a biscuit finish underneath.

Date: Era of Ch'êng Hua Height, 8¼ inches Diameter, 11 inches

No. 111. Ming Aubergine Decorated Jar

Hua tsun

LOW oviform body, with expanded foot and wide-rimmed neck, supporting two elephant-trunk handles, modelled after ancient sacrificial bronze (tsun) prototypes. The body is ornamented in slightly raised and outlined designs of lotus-flower scrolls, picked out in turquoise-blue, amber-yellow, and russet tones against the interestingly clouded purplish-aubergine body enamel glazing. The upper rim, like the rim of foot, is decorated with a narrow convoluted turquoise scroll band. Has a biscuit finish underneath. The teak-wood cover is mounted with a jade ornament.

Date: Early Ming dynasty | Height, 6½ inches without cover | Diameter, 7½ inches

No. 112. Pair of Decorated Quadrilateral Vases

Fang p'ing

WITH oviform contours, everted necks, and spreading bases. Dense kaolinic porcelain paste (Kuang yao) of the great Ming dynasty, invested with a minutely crackled deep purplish-blue glaze that is relieved on the four sides with floral sprays, emblems, and border motifs, all picked out in turquoise-blue and amber-yellow tones. The panels underneath are left in biscuit state. Yüan Kuang yao type.

Date: Era of Wan Li | Height, 12½ inches | Width, 4 inches

No. 113. Ming Decorated Vase

Mei p'ing

TALL clavate gallipot shape, with short everted neck. The raised decoration, with lotus-flower motif crisply modelled, includes a shoulder border in "sceptre-head" lanceolations, together with an ornate gadroon design at the base. The ornamentation on lapis-blue ground is finely outlined and picked out in turquoise-blue, amber-yellow, and ivory-white. This incised and coloured technique, in fact, is not so far unlike that of champlevé enamel on copper.

Date: Era of Wan Li Height, 14¾ inches Diameter, 7 inches

No. 114. Ming Decorated Vase

HIGH-SHOULDERED mei p'ing, or so-called gallipot, with small neck. Dense porcellanous paste (Kuang yao), the glaze of dark mottled lapis-blue sustaining an outline decoration in low relief that is picked out in turquoise-blue, pale yellow, and crackled ivory-white sur biscuit, and especially distinguished for a modicum of chi-hung copper-red. The details on the design present lotus flowers among scrolling leafy stems. The shoulder carries a beaded interlacement with pendent emblems, and a fanciful gadroon band at base completes the decoration.

Date: Era of Wan Li Height, 10¾ inches Diameter, 5½ inches

Plate XVI

Plate XVI

No. 114

Ming
Decorated Vase

No. 116

Decorated
Ming
Fish Jar

No. 115

Rare
Ming
Decorated Vase

No. 115. Rare Ming Decorated Vase

Lien-hua p'ing

HIGH-SHOULDERED mei p'ing, or inverted pear shape, with brilliant decoration showing luxuriant lotus plants in blossom above rolling and leaping waters, worked in low relief and glazed in amber-yellow, cream-white, turquoise-blue, and a modicum of the rare chi-hung red underglaze, freely rendered within a ground of deep lapis-blue. An elaborate border, similarly executed and coloured, finishes the shoulder in ornate scalloped form.

Date: Era of Hsüan Tê Height, 10½ inches Diameter, 5½ inches

Plate XVI

The above shape has been termed "gallipot," "biberon," and "inverted pear" shape by different writers, but is known to the Chinese by the name of *mei p'ing* (prunus vase), and supposed by them to be an appropriate shape to hold a single spray of prunus blossoms as a herald to the New Year's festival.

No. 116. Decorated Ming Fish Jar

Lü tsun

OF broad rounded form, carrying a deep lapis-blue glaze of luminous quality, interrupted by a flowering lotus-pond motif outlined in the paste and filled in with light turquoise-blue and creamy white glazing. The design includes standing and flying white herons. A series of twelve Buddhistic "cloud patches" surround the upper band, while a conventional rolling wave motif finishes the base. With flat biscuit foot and cover of teak-wood ornamented with green jadeite.

Date: Era of Wan Li Height, 8 inches Diameter, 11¼ inches

Plate XVI

No. 117. Decorated Ming Ink Well

LOW circular form of porcellanous stoneware, its top sustaining round and square openings, while the body is decorated with an incised lotus-flower band picked out in turquoise-blue and amber-yellow glazes against an aubergine ground, which colour is repeated on the upper rim and base.

Date: Era of Hsüan Tê Height, 3½ inches Diameter, 5¼ inches

No. 118. Ming Decorated Turquoise-blue Vase

GRACEFUL tall baluster shape, with two ascending ch'ih-lung (dragon) handles, modelled in free relief and in unglazed biscuit state. The body, with turquoise-blue glazed foundation, presents an engraved and outlined decoration of aquatic plants and lotus flowers, carefully picked out in aubergine and lapis-blue enamel colours, while the flowers appear reserved in white under the vitreous glaze. The foot is surrounded by a dark lapis-blue ascending leaf palmation.

Date: Era of Hsüan Tê Height, 19 inches Diameter, 6 inches

No. 119. Decorated Ming Wine Jar

OVIFORM contour, with short neck, presenting a deep turquoise-blue foundation, relieved by an incised and moulded lotus motif carefully picked out in amber-yellow, purplish-blue, light aubergine, and old ivory-white glazing. The shoulder is surrounded by a scalloped lambrequin border whose lappets are filled in with turquoise-blue lotus flowers, while the base is encircled by a fanciful gadroon border that involves floriations in cognate colours.

From the collection of the late Charles A. Dana.

Date: Early XVI century Height, 11 inches Diameter, 9½ inches

Plate XVII

No. 120

Decorated
Ming
Flower Vase

No. 122

Decorated
Ming
Flower Vase

No. 121

Decorated
Ming
Flower Vase

No. 120. Decorated Ming Flower Vase

SLENDER oviform baluster shape, with graceful attenuated neck, supporting two clustered lotus-flower handles. The buff porcellanous body carries a light aubergine foundation with conventionalized lotus-plant ornamentation depicted in raised outline and separately glazed in turquoise-blue and ivory-white tones. The boldly modelled lotus flowers and twigs, forming handles, are glazed in kindred colours with the addition of green and yellow pigments.

Date: Ming dynasty Height, 17 inches Diameter, 6¾ inches

Plate XVII

No. 121. Decorated Ming Flower Vase

COMPANION to the preceding example, with slight variations in colouring and darker foundation. The lotus-flower details include rock motifs that appear on the expanded base; the interior of neck, like its foot underneath, showing an ivory-white enamel glazing.

Date: Ming dynasty Height, 17¼ inches Diameter, 6¾ inches

Plate XVII

No. 122. Decorated Ming Flower Vase

GRACEFUL oviform tapering into an expanding neck, with two clustered flower handles. Its porcellanous body is invested with a minutely crackled turquoise-blue glaze against which the outlined and slightly raised ornamentation presents flowering chrysanthemum plants and hovering butterflies. These details on either side are picked out in light green, purple, ivory-white, and violet glazing, cognate colours appearing on the lotus-flowered handles.

Date: Ming dynasty Height, 15¾ inches Diameter, 6¾ inches

Plate XVII

No. 123. Pair of Decorated Ming Vases

Analogous with the preceding

BALUSTER shapes, with slender everted necks supporting two handles in form of moulded ling chi clumps; thinly glazed in turquoise and white sur biscuit. The bodies are coated in deep lapis-blue enamel glaze, relieved on either side by lightly raised designs in the form of jardinières and flowering plants, picked out in vitreous turquoise-blue and ivory-white tones.

Date: Ming dynasty Height, 15¼ inches Diameter, 6 inches

Similar examples exist in the Salting Collection (Victoria and Albert Museum) and in the Eumorfopoulos Collection, London.

No. 124. Small Ming Pottery Jar

LOW oviform Kuang-tung stoneware showing a vitreous quality and minute crackle, with opaque aubergine background sustaining lotus motifs in raised outlines, the leaves being carefully picked out in turquoise-blue and the flowers in pale ivory-white. The shoulder is encircled by a palmation band in turquoise, tortoise-brown and grayish glazing. Has teak-wood cover with jade plaquette inserts.

Date: Ming dynasty Height, 6 inches Diameter, 6¼ inches

No. 125. Another Ming Pottery Jar

LOW oviform, similar in design and colours to the preceding example, with raised shoulder band of palmations glazed in turquoise, tortoise-brown, and gray. Its blue colour at neck is carried over into the interior. Has teak-wood cover with jadeite plaquette insert.

Date: Ming dynasty Height, 6¼ inches Diameter, 6¼ inches

No. 126. Rare Ming Pottery Jar

BROAD-SHOULDERED gallipot shape; fine Kuang-tung stoneware; its body, coated with a mottled turquoise-blue glaze, is relieved by a lotus-flower motif outlined in low relief and picked out in aubergine, amber-yellow, and old ivory tones, which colours also appear commingled on the palmation band at the shoulder. Has teak-wood cover with amethyst ornament.

Date: Ming dynasty Height, 6¾ inches Diameter, 6¾ inches

No. 127. Decorated Ming Cabinet Vase

HIGH-SHOULDERED oviform, with contracted neck and everted rim. Dense Ming stoneware, coated with a minutely crackled turquoise-blue glaze that is relieved by an outlined and graven decoration of flowering lotus plants, carefully picked out in contrasting purplish-aubergine, ivory-white, and deep turquoise colours, showing minute crackle. The base is bordered with a suggestion of waves, while the foot underneath is unglazed.

Date: Era of Hsüan Tê Height, 10¼ inches Diameter, 4¼ inches

No. 128. Decorated Ming Vase

BULBOUS gourd shape, with medium wide-apertured neck. Dense kaolinic stoneware of the Ming dynasty, with decoration rendered in raised outlines and picked out in turquoise-blue and amber-yellow upon a deep lapis-blue background. The details include the eight poets and their wine jars, arranged in groups of two; the figures are surrounded by cloud scrolls and bamboo and fir trees. The attenuated centre shows a scroll and leaf border, while the neck is completed by a flowered gadroon band.

Date: Era of Wan Li Height, 16½ inches Diameter, 10¼ inches

No. 129. Decorated Ming Wine Jar

WITH a fine oviform contour, its body presents a deep purplish-blue tone, relieved by ornately incised and moulded lotus-flower motifs, freely rendered and carefully picked out in amber-yellow, turquoise-blue, aubergine, and ivory-white glazing. The shoulder is surrounded by scalloped lambrequin border whose lappets display floral twigs, while a honeycomb diaper pattern with blossoms encircles the neck. A fanciful gadroon border with floral devices completes the base in cognate colours. The teakwood cover is surmounted by a white jade magnolia flower.

Date: Era of Hsüan Tê Height, 13 inches Diameter, 11 inches

Plate XVIII

No. 130. Pair of Inverted Pear-shaped Vases

Mei p'ing

THE freely rendered decoration shows luxuriant lotus plants in blossom above rolling waves, engraved in low relief outlines and glazed in bright amber-yellow, soft ivory-white, and turquoise-blue, within a ground of deep lapis-blue. An elaborate lobed lambrequin motif borders each shoulder, similarly executed and coloured.

Date: Era of Wan Li Height, 11¾ inches Diameter, 5¾ inches

Plate XVIII

No. 131. Peacock-blue Decorated Pottery Bottle

OVOID gallipot (mei p'ing) shape, with small everted neck. Dense Tz'u-chou pottery, with luminous peacock-blue glazing, under which appears an early form of bluish-black pencilled decoration, the details showing three foliated panels, one of which depicts the figure of a sage, another a crane, and the third a rabbit. The shoulder sustains a striate band with scrollwork, while another band finishes the base. The glaze is minutely crackled. Bears some Tz'u-chou potter's rough mark (of scratched crossed lines) on the biscuit foot underneath.

Date: Late Sung dynasty Height, 10 inches Diameter, 5½ inches

Plate XVIII

No. 130

Inverted
Pear-shaped
Vase

No. 129

Decorated
Ming
Wine Jar

No. 130

Inverted
Pear-shaped
Vase

No. 132. Another Peacock-blue Bottle

OVOID gallipot (mei p'ing) shape, with small everted neck. Tz'u-chou pottery, with peacock-blue body glazing and bluish-black decoration in the form of three foliated panels that separately display the figure of a sage, a crane, and a rabbit, while the shoulder and base sustain striate bands with scrollwork. The blue truitée glaze shows exfoliations from age near the foot.

Date: Sung dynasty | Height, 10½ inches | Diameter, 5½ inches

No. 133. Early Ming Wine Jar

Chiu-kang tzu

GRACEFUL oviform, with a representation of two warriors on horseback, one with sword and the other with spear, who are about to attack each other. Other details on reverse side include an emperor in company with officials and serving men, surrounded by trees and cloud scrolls. All is executed in low relief and picked out in turquoise, light purple, and the less known chi-hung red on iridescent lapis-blue ground. Its shoulder and neck are encircled by lotus-flower borders, while the base is completed with an ornate band in gadroon design. This rare example has a teak-wood cover with jade finial.

From the collection of the late Charles A. Dana.

Date: XV century; era of Hsüan Tê | Height, 14½ inches | Diameter, 11 inches

Plate XIX

In examples of this class the biscuit generally shows through the glaze here and there in various ways, according to the thickness of such glazing, whether by accident or intention, also owing to the disintegration of the glaze itself or prevailing conditions of usage; but the paste in such objects has less kaolin in its composition than later porcelain examples.

The embellishments, which are modelled in low relief, perforated, or engraved, afford outlines for the different enamel colours, among which may be particularly noted the turquoise-blue and amber-yellow, besides the deep lapis-blue, often shading into purple or violet (a manganese colour) resembling the tint of plum skin or aubergine, but varying with epochs of production.

No. 134. Ming Decorated Wine Jar

With teak-wood cover

OVIFORM body, with dark purple-blue foundation, presenting a diffuse ornament in outlined relief, glazed in turquoise-blue and intermingled with white figures sur biscuit; probably a production of the Peking potteries. The figure decoration consists of scenes illustrative of the so-called "four liberal arts," comprehending music (ch'in), chess (ch'i), and literature (shu), separately grouped, while the obverse side (reversed on illustration) is devoted to painting (hua), as depicted by a group who are examining a painting. The shoulder carries a lobed lambrequin border with formal lotus flowers, and the base is encircled by a broad gadroon band.

Date: XVI century; Ming dynasty | Height, 14 inches | Diameter, 13 inches

Plate XIX

No. 135. Ming Porcelain Wine Jar

Chiu-kang tzu

HIGH-SHOULDERED oviform, with broad-apertured neck. The body, with a deep lapis-blue glaze, is decorated in raised outline, the design presenting figures of the eight Taoist immortals, or pa hsien, amid pine trees and cloud forms, filled in with turquoise, pale purple, and ivory-white. The shoulder sustains patches of cloud scrolls, and the foot is encircled by a band of incised gadroons. The teak-wood cover is surmounted by a jade figure of Lao-tzŭ.

Date: XV century; Ming dynasty | Height, 13 inches | Diameter, 12 inches

Plate XIX

Plate XIX

No. 133
—
Early Ming
Wine Jar

No. 134
—
Ming
Decorated
Wine Jar

No. 135
—
Ming
Porcelain
Wine Jar

No. 136. Ming Decorated Wine Jar

Chiu-kang tzu

HIGH-SHOULDERED oviform, with short everted neck, presenting a purplish-blue enamelled foundation, relieved by four Imperial dragons in pursuit of the flaming pearl. The details in sunken outline are picked out in green, yellow, and turquoise-blue tones. Similar outlined sea waves encircle the base, while the shoulder carries a lobed lambrequin border, filled in with amber-yellow and ivory-white glazing sur biscuit. The purplish-blue neck sustains a turquoise-blue band of lanceolations and cloud (to-yun) patches. A teak-wood cover with ancient openwork jade finial completes this imposing example.

Date: XV century; early Ming dynasty — Height, 14 inches — Diameter, 10½ inches

No. 137. Reticulated Ming Vase

GOURD shape, with small-apertured neck. Glazed in lapis and turquoise-blue with a modicum of reserved white in biscuit state. The openwork outer shell shows sages and other figures, moulded in the paste, posed among tree and cloud scroll motifs; partly coated in turquoise-blue and amber-yellow. A border of turquoise-coloured cloud patches surrounds the attenuated centre. The base is surrounded by a fanciful gadroon border, which is repeated at the neck.

Date: Early XVI century; Ming dynasty — Height, 14 inches — Diameter, 7½ inches

No. 138. Reticulated Ming Vase

With or-molu mounting

PYRIFORM shape, with constricted neck. The dense kaolinic stoneware with net-like piercing of the outer shell is glazed, sur biscuit, in turquoise-blue, purple, and lavender tones. The central design shows two scholars under a fir tree, engaged in a game of checkers. Has French or-molu bronze mounting in Louis Quinze style.

Date: XVI century; Ming dynasty — Height, 14 inches — Diameter, 7½ inches

No. 139. Ming Decorated Wine Jar

Chiu-kang tzu

FINE high-shouldered oviform, with short cylindrical neck. The rich lapis-blue enamelled foundation presents strutting peacocks and peahens that are separated by garden rockeries and peony flower bushes. The ornament, in sunken outlining, is picked out in glazed ivory-white and turquoise-blue tones sur biscuit, besides which an ornate outlined gadroon border encircles the base. The lapis-blue neck carries a series of propitious cloud patches filled in with turquoise-blue, while the shoulder itself sustains a turquoise-blue band of lanceolations and several flanking lines. This noble example has teak-wood cover with carved carnelian agate finial.

Date: Early XVI century; Ming dynasty — Height, 15½ inches — Diameter, 14½ inches

Plate XX

PLATE XX

No. 139

Ming
Decorated
Wine Jar

No. 140. Yüan Pottery Lotus Thalamus Bowl

P'an

SHALLOW Buddhist "alms-bowl" shape, copied from an ancient bronze prototype. Heavy Tz'u chou ware with purple and turquoise-blue glazing. The exterior is moulded with overlapping lotus petals and glazed in opaque purplish-aubergine tone of soft old lustre, while the plain interior, with thick rim, presents an interesting turquoise-blue crackled glaze of luminous and rare quality.

Date: XIV century; Yüan dynasty — Height, 3 inches — Diameter, 9 inches

No. 141. Tall Ming Decorated Porcelain Vase

SLENDER baluster shape, tapering downward to the base and with flaring neck, sustaining two blue ascending lizard-like dragon handles. The body, of dense white porcelain with lustrous blue underglaze decoration, displays lotus flowers amid leafy scrolls, heightened by touches of on-glaze coral-red, amber-yellow, and jade-green enamelling. These details display the flowers in conventional forms, transversely interrupted between lanceolated and other narrow bands that surround the shoulder and base. A serpentine band under the rim of neck carries a green glazed six-character mark of the Wan Li period. Has a characteristic thick Ming biscuit foot.

Date: XVI century; era of Wan Li — Height, 21¼ inches — Diameter, 8 inches

No. 142. Massive Ming Pottery Tripod Incense Urn

Hsiang lu

GLAZED in turquoise-blue and aubergine-purple, with two tall upstanding handles and three moulded monster-head legs. The bulbous body is profusely ornamented with bold relief details, including a pair of purplish aubergine coloured dragons amid turquoise-blue foliage, chrysanthemums, and peony flowers. The wide-apertured neck is encircled by varied borders and a rim lambrequin with small equestrian details, uniformly glazed in turquoise-blue. The curving feet of this urn rest upon a separate triangular pottery glazed stand, en suite, and the teak-wood cover is surmounted by a carved amethyst ornament.

Date: Era of Wan Li | Height, 16¾ inches | Diameter, 10 inches

No. 143. Massive Ming Pottery Jar

With cover

THE ovoid body is ornamented with a pair of four-clawed dragons, modelled in free relief, that flank a sunken ancestral tablet-like panel, upon which appears a lengthy inscription, framed by green cloud scrolls in relief. The dragons are glazed in Ming yellow, while the background upon which they are posed sustains a malachite-green glaze with engraved cloud designs. The cover, en suite, is surmounted by a tall stupa-like knob.

Date: XV century; Ming dynasty | Height, 19 inches | Diameter, 14¾ inches

Plate XXI

No. 146

Reticulated
Ming
Wine Jar

No. 145

Reticulated
Ming
Wine Jar

No. 144. Reticulated Ming Vase

MEI P'ING, or inverted pear shape, with rounded shoulder and small-apertured neck. Dense stoneweight porcelains glazed in lapis-blue with white reserves sur biscuit. The openwork outer shell shows the figure of a sage who is accompanied by an attendant with his silk-covered zither. Other details, moulded in the paste and coated in turquoise-blue, include pine trees and cloud scrolls. A border of fungi and flower details encircles the shoulder in aubergine-purple and amber-yellow, while the base is surrounded by a fanciful openwork gadroon border.

Date: Era of Hsüan Tê Height, 11¾ inches Diameter, 5¾ inches

No. 145. Reticulated Ming Wine Jar

HIGH-SHOULDERED oviform, with receding foot, short neck, and broad mouth. It has an outer pierced casing, removed from its container by an inch or more. The modelled openwork decoration is dominated by turquoise-blue, with touches of amber-yellow, aubergine, and pale manganese lavender. A group of sages engaged over a game of checkers are depicted, with attendants bringing refreshments. The background is composed with reticulated network, cloud forms, fir trees, rockeries, and fungus clumps. A band of openwork peony scrolls encircles the shoulder, while an ornately pierced bordering of conventional flowered gadroon design completes the embellishment around the base. Its cover of carved teak-wood is surmounted by an elaborate jade ornament.

Date: XVI century; Ming dynasty Height, 14 inches Diameter, 13 inches

Plate XXI

No. 146. Reticulated Ming Wine Jar

HIGH-SHOULDERED oviform, with short neck. The decoration, like that of preceding example, is apparently a production from the same kilns. The broad openwork shell forms an outer casing for a ponderous interior container. Its rich turquoise-blue foundation, with slightly mottled appearance, shows an openwork and moulded ornamentation, with the eight Taoist immortals, or pa hsien, paying court to Lao-tzŭ, the god of longevity, who is seated under a pine accompanied by his deer attribute, amid cloud scrolls, mountains, and pine trees, picked out in turquoise-blue, amber-yellow, and ivory-white. A band of openwork peony scrolls encircles the shoulder in aubergine, white, and yellow, while the base below shows an ornate gadroon border. Has a teak-wood cover with a carved carnelian agate finial.

Date: XVI century; Ming dynasty — Height, 13¾ inches — Diameter, 13 inches

Plate XXI

Similar examples exist in the Eumorfopoulos Collection in London, and others were in the collection of the late J. P. Morgan.

No. 147. Green and Yellow Ming Pottery Vase

OVATE form, with flaring neck; the body is glazed in lustrous malachite green, and ornamented with three reticulated floral panels whose details are picked out in contrasting yellow and aubergine hues. The everted yellow neck is surrounded by ascending green serrated leaves, moulded in relief with white and yellow ribbings.

Date: XVI century; Ming dynasty — Height, 21½ inches — Diameter, 10½ × 6 inches

Plate XXII

No. 150
—
Ming
Pottery Statuette

No. 149
—
Decorated
Ming
Wine Jar

No. 151
—
Ming
Pottery Statuette

No. 148. Two Ming Pottery Tripod Supports

THE bold relief details, with double row of scalloped borders in ju-i head forms, include three spreading legs that, with bossing, rest on circular bases. The tops sustain round sunken receptacles for varied uses. The whole is covered by olive-green, amber-yellow, deep aubergine, and turquoise-blue glazing.

Date: XVI century; Ming dynasty | Height, 10½ inches | Diameter, 7 inches

No. 149. Decorated Ming Wine Jar

TYPICAL bulbous oviform shape, with a rare malachite-green foundation of iridescent quality, sustaining slightly raised and outlined decoration in the form of long-tailed birds, flowering plants, and rockery motifs. These details are glazed in aubergine, turquoise, yellow, and ivory-white tones against the green body colour. The shoulder is surrounded by a scalloped border, enriched with lotus flowers and pendent emblems, picked out in kindred colours. The green neck has a band of lanceolations and six cloud patches, and the base is finished by an ornate and high-ascending gadroon pattern. Rare example of its class. Fitted with a carved teak-wood cover, surmounted by jadeite lotus finial.

Date: XVI century; Ming dynasty | Height, 13½ inches | Diameter, 12½ inches

Plate XXII

GROUP OF MING STATUETTES

No. 150. Ming Pottery Statuette

MODELLED in dignified pose, the seated figure represents a viceroy or other high personage of Chinese history enthroned on a raised platform and glazed in brilliant mottled green, aubergine, and yellow tones. The head is covered by a court hat, and the hands are clasped in devout attitude of ancestral worship, though the tablet attribute is missing.

Date: Era of Chia Ch'ing; Ming dynasty — Height, 15 inches — Width, 10 inches

Plate XXII

No. 151. Ming Pottery Statuette

Companion to the preceding figure

MODELLED in dignified pose, and representing a young prince or other high personage of Chinese history, also enthroned on a raised platform. His outer garment is glazed in a brilliant mottled green and bluish flambé. The head is covered by a court hat, and the hands are clasped in devout attitude of ancestral worship, though the tablet is missing. Bears a single character mark, "Ching," probably the name of some former owner; the word also means "accomplished" and may refer to the sitter.

Date: Era of Chia Ch'ing; Ming dynasty — Height, 15 inches — Width, 10 inches

Plate XXII

No. 152. Ming Pottery Bōdhisâttva Figure

REPRESENTING Kuan-yin, the most popular of the many Chinese Bōdhisâttvas. Modelled with high head-dress and tiara, this divinity is enthroned on a low thalamus pedestal with acuminated backpiece, bordered by flame-like scrolls. The simply flowing robes are glazed in turquoise-blue and aubergine like the pedestal, while the face and the bejewelled neck and hands are in grayish-white biscuit state.

Date: XVI century; Ming dynasty — Height, 10¾ inches — Width, 5 inches

No. 153. Two Ming Pottery Statuettes, with Backpieces

Companion pieces to the preceding figure

MODELLED in dignified sedant pose and uniformly representing personages of Chinese history, with beards. Their garments are glazed in brilliant turquoise and lapis-blue tints, while their faces, with the long ear-lobes of deified men, are left in biscuit state. The hands are clasped in devout attitude of ancestral worship, though the tablets are missing.

Date: XVI century; era of Chia Ch'ing — Height, 10¼ inches — Width, 5 inches

No. 154. Ming Glazed Pottery Figure

MODELLED in dignified pose and representing a viceroy or other high official (unidentified) seated on a raised platform with foot-stool. The figure, glazed in brilliant purplish-aubergine and turquoise-blue, is depicted with short beard, wearing a magistrate's girdle, with green jade plaquette and an elaborate head-covering of remote times. His face, like the hands, are left in biscuit state; one hand is held on his right knee, while the left hand is raised and probably held a written scroll. Possibly this figure represents one of a series of historical personages made by Li Chang Chiang during the last years of Emperor Chia Ch'ing's reign.

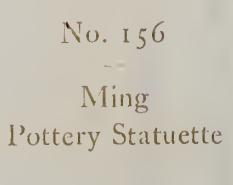
Date: XVI century; era of Chia Ch'ing — Height, 24¼ inches — Width, 11½ inches

Plate XXIII

Plate XXIII

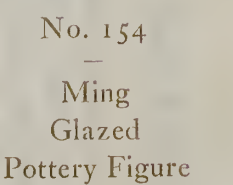
No. 156

Ming
Pottery Statuette



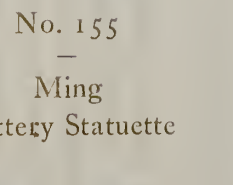
No. 154

Ming
Glazed
Pottery Figure



No. 155

Ming
Pottery Statuette



No. 155. Ming Pottery Statuette

REPRESENTING an historical personage in priestly garb, with shaven head. His long robe is glazed in dark purplish-aubergine with turquoise-blue facing like the skirt. Stands on a cloud scroll, the socle of which is painted in turquoise and purple.

Date: XVI century | Height, 16¾ inches | Width, 6 inches

Plate XXIII

No. 156. Ming Pottery Statuette

COMPANION to the preceding; representing a young magistrate or noble, assumably of romantic history, wearing a long begirdled garment glazed in dark aubergine and turquoise-blue. He stands on cloud scroll and painted socle.

Date: XVI century | Height, 16¾ inches | Width, 6 inches

Plate XXIII

No. 157. Ming Pottery Group

REPRESENTING Lao-tzŭ riding upon an ox. The old philosopher and founder of Taoism is modelled, in accordance with native pictorial tradition, as a venerable man with lofty brow and long beard. His garments are glazed in turquoise-blue and amber-yellow, while his face is coated with gold lacquer. These colours are repeated on the buffalo-ox, with the addition of green and aubergine tints on its pottery base.

Date: XVI century; Ming dynasty | Height, 9½ inches | Length, 7 inches

No. 158. Ming Pottery Statuette

A YOUTHFUL priest is represented with fly-brush, standing on amber-coloured scrolls. His long-sleeved garment is glazed in turquoise-blue enriched by purplish-aubergine coloured edgings. The hos'su, or fly-brush, is held in his right hand, while the left is hidden under the long sleeve. The added square socle is coloured cement plaster.

Date: XVI century; Ming dynasty — Height, 16¾ inches — Width, 6 inches

Plate XXIV

No. 159. Ming Pottery Statuette

Companion to the preceding

REPRESENTING a court official, with beard and black court hat of ancient times. Standing on a cloud scroll with square socle painted in turquoise tints, he wears a long yellow and turquoise robe, and holds his hands across the body and hidden by the long sleeves of his garment.

Date: XVI century; Ming dynasty — Height, 17 inches — Width, 6 inches

Plate XXIV

No. 160. Ming Pottery Figure on Bench

REPRESENTING a bearded magistrate or viceroy in sedant attitude with long beard and the elongated ear-lobes of wisdom, and wearing an olive-brown head-covering with green jade button. His empty left hand rests on the knee, while his right hand touches the girdle. Depicted in a long-sleeved outer garment of old russet colour, enriched with a phœnix-bird device. The long bench is glazed in green with yellow borders and end panels. Bears an inscription, made by a former native owner, reading: "On the New Year day of the Wei star, in the first month of the year 1697, peace reigns."

Date: Ming dynasty — Height, 13 inches — Width, 9 inches

Plate XXIV

Plate XXIV

No. 159
—
Ming
Pottery Statuette

No. 160
—
Ming
Pottery Figure
on Bench

No. 158
—
Ming
Pottery Statuette

No. 161. Ming Pottery Equestrian Statuette

REPRESENTING an ancient helmeted warrior in lustrous myrtle-green glazed coat. His mount, with green and yellow trappings, shows a deep amber colour. The group is posed on a half-round architectural roof-tile or apex finial.

Date: XVI century | Height, 16 inches | Length, 11½ inches

No. 162. Ming Pottery Bōdhisâttva Figure

REPRESENTING Kuan-yin, the compassionate hearer of prayers, strongly modelled in the sedant attitude of listening, upon a fanciful pedestal of rock formation that is separately glazed in turquoise, aubergine, and yellow. The benign figure is clothed in simple flowing robes of Ming green with yellow cape and turquoise edging, and wears a high head-dress centred by a miniature Buddha image. Her face, together with the jewel-bedecked neck, shows old gilding, while her hands are hidden under the capacious sleeves.

Date: XVI century; Ming dynasty | Height, 15 inches | Width, 8½ inches at base

Plate XXV

No. 163. Similar Pottery Bōdhisâttva Figure

REPRESENTING Kuan-yin with gold-lacquered face and neck and clothed in flowing robes of turquoise-blue with yellow and aubergine shoulder cape. Same date as the above example.

Date: Ming dynasty | Height, 15½ inches | Width, 8¾ inches

Plate XXV

No. 164. Ming Pottery Figure

With bench

REPRESENTING an aged white-bearded state official or minister, modelled in dignified pose, clothed in ancient style, and seated on a long bench with platform, holding a ju-i sceptre (emblem of office). He is shown in rich lapis-blue glazed outer tunic with white lapels and tasselled yellow under-garment. The bench is glazed in yellow with purplish-blue ends.

Date: XVI century; Ming dynasty | Height, 14½ inches | Width, 9½ inches

Plate XXV

No. 165. Pair of Ming Fuh-lions

STRONGLY modelled, the t'ai shih animals, with trappings, sustain openings for varied objects. They are posed standing on green glazed oblong base with grinning muzzles, while their heads and bodies are coated in translucent amber-yellow and lustrous light-green glazing, thinly applied sur biscuit.

Date: Era of Wan Li | Height, 5¼ inches | Length, 7½ inches

Plate XXV

No. 163

Ming
Pottery
Bōdhisâttva
Figure

No. 164

Ming
Pottery Figure

No. 162

Ming
Pottery
Bōdhisâttva
Figure

VARIED INTERESTING MING VASES AND JARS

No. 166. Imperial Decorated Vase

BALUSTER shape, its bulbous body and tubular neck showing vertical projecting ridges, with a characteristic three-colour or san ts'ai decoration. The principal details of design depict five-clawed dragons in rouge de fer amid red flowers and green leaves. The decoration, completed by divers borderings in floral and emblem forms, includes leaf-green, coral-red, and amber-yellow, painted over the white glazed body in the nature of enamels, and fixed by a second (moufflé) firing, like others of its class. Produced by the Imperial factory and bearing a six-character mark of its period. The upper rim is ground down.

Date: XVI century; era of Wan Li — Height, 14¾ inches — Diameter, 6½ inches

No. 167. Two Imperial Decorated Vases

TALL baluster shapes with bulbous centres, sustaining everted bases and tubular necks. Produced by the Imperial factory, with the wu ts'ai or five-colour decoration; details on their necks include a combination of five-clawed dragons in quest of the effulgent pearl amid nebulæ and flowers. The ovoid central sections display peacocks and peahens on rockeries, surrounded by flowering plants with rouge-de-fer blossoms. Divers lanceolated and scroll bands surround the upper segments, while the massive bases sustain symbolical "wave and pointed rock" motifs.

Date: XVI century; Wan Li period — Height, 19 inches — Diameter, 7½ inches

No. 168. Tall Decorated Lotus-flower Vase

SLENDER baluster shape, with tubular neck and spreading foot. Strongly built Ming stoneweight porcelain, its white body presenting a stained crackle glazing with an evenly distributed overglaze five-colour decoration (wu ts'ai) composed with scrolling stems that bear lotus and chrysanthemum flowers together with curling foliage. Conventional narrow borders surround the shoulder and base, including a rich underglaze Mohammedan-blue; the other colours employed are leaf-green, amber-yellow, manganese-purple, and blue-green, with black outlining. The rim of neck, which was ground off, still sustains four blue characters of an inscription, which possibly indicate the year of its production. Underneath, the foot bears a four-character mark of the Ch'êng Hua period.

Date: XV century Height, 18¾ inches Diameter, 8 inches

Plate XXVI

A similar example is in the British Museum and another in the collection of Lord Kitchener.

No. 169. Rare Three-coloured Dragon Bottle

PYRIFORM shape, with long slender neck, presenting a brilliant mottled malachite-green glazing, sur biscuit, that terminates in a turquoise tint at the base. A free-relief three-clawed ch'ih-lung dragon, picked out in turquoise-blue, yellow, and white, encircles the neck, the scowling head almost reaching the expanded upper rim, while the bicleft tail spreads over the bulbous body below, amid raised scrolling stems in dark aubergine. Underneath, the foot shows a buff-toned biscuit state.

Date: Era of Hsüan Tê Height, 16¼ inches Diameter, 7¾ inches

Plate XXVI

Plate XXVI

No. 169

Rare
Three-coloured
Dragon
Bottle

No. 168

Tall
Decorated
Lotus-flower
Vase

No. 170

Rare
Green and Yellow
Decorated
Vase

No. 170. Rare Green and Yellow Decorated Vase

FLATTENED quadrangular shape, with pendulous body, presenting two bombé sides. The receding angular neck sustains two yellow lizard-like dragon handles modelled in free relief. The decoration, sur biscuit, spreading over its four sides, is dominated by a brocading in green and yellow lattice pattern, interrupted on each side by foliated yellow medallions that enclose green arabesque scrolls. Ascending green plantain leaves encircle the neck, and are outlined in amber-yellow against its minutely painted lattice background. This geometrical motif, with short reversed leafage, is repeated on the pyramidal base, together with a reciprocal green and yellow flange band at foot, while other ornate borders finish the rim of neck in this noteworthy example.

Date: XVII century Height, 16¼ inches Width, 7 × 5 inches

Plate XXVI

No. 171. Decorated Ming Flower Vase

HIGH-SHOULDERED gallipot (mei p'ing) shape, with short everted neck. A five-colour or wu ts'ai overglaze decoration, with coral-red diapered ground, is presented in the form of tall magnolia trees filled with light reseda green blossoms and growing among green bamboo shoots near rocks; birds and varied narrow borders complete the details.

Date: XVI century Height, 13 inches Diameter, 5½ inches

No. 172. Decorated Ming Flower Vase

HIGH-SHOULDERED gallipot (mei p'ing) shape, similar to the preceding example but slightly taller. The coloured decoration, with flowering magnolia trees including yellow peony-like guelder roses, is imposed against the coral-red diapered ground.

Date: XVI century Height, 13½ inches Diameter, 5½ inches

No. 173. Unique Decorated Ming Bottle

CYLINDRICAL shape, with contracted shoulder and tubular neck. A formal overglaze decoration in five colours (wu ts'ai) is presented in the form of fanciful geometrical and other borders, including two rows of round vignetted mei blossoms which are symmetrically posed near the shoulder and base on a ground of coral-red diaper brocading. This design is finished in scalloped outlines, with tassels and pendent emblems against the reserved white mid-section. Has a thick biscuit foot.

Date: Era of Wan Li Height, 15¾ inches Diameter, 5¼ inches

No. 174. Ming Five-colour Wine Jar

GLOBULAR shape, with short everted neck, the overglaze decoration, in Wan Li colours (wu ts'ai) dominated by rouge de fer, presenting varied border motifs together with a deep lanceolated lambrequin whose lappets, outlined in red and blue, are filled in with red peony flower sprays on a coral-red ground of "frog-spawn" brocading. The intermediate white field below displays four storks, together with small emblems and scrolled nebulæ patches, while the foot is encircled by a border of red and green lotus petals.

Date: Era of Wan Li Height, 13¾ inches Diameter, 9¼ inches

No. 175. Pair of Wan Li Porcelain Cabinet Bottles

GOURD shapes, with overglaze decoration in five colours (wu ts'ai), the lower segments presenting a pair of phœnix birds among peony flowers. Painted in overglaze green, yellow, and coral-red, while the bulbous neck sustains other coral-red peony-like guelder roses; cognately, coral-red nebulæ emblems surround both the necks and attenuated centres, flanked by underglaze blue hair-lines.

Date: Era of Wan Li Height, 8½ inches Diameter, 4½ inches

No. 176. Decorated Wan Li Jar

BULBOUS gallipot shape, with low-apertured neck. The on-glaze painting in five colours (wu ts'ai), showing a series of interlaced ellipsoidal flower-bearing panels, flanked by butterflies against a ground of coral-red diaper brocading. Above, the shoulder carries a red brocaded major border interrupted by white vignettes that display small Taoist emblems. Other narrow bands finish the neck and foot.

Date: Era of Wan Li Height, 5¼ inches Diameter, 5 inches

No. 177. Decorated Ming Flower Vase

CYLINDRICAL shape (hua p'ing), with short attenuated neck, presenting a so-called five-colour decoration in the form of symbolical flowering plants, including red peonies and chrysanthemums that spring from amid blue rocks. These details are posed together with birds against a coral-red (honeycomb) brocaded background. Has biscuit foot.

Date: Era of Wan Li Height, 16 inches Diameter, 5¼ inches

No. 178. Decorated Ming Flower Vase

CYLINDRICAL shape (hua p'ing), with details similar to the preceding example, but shorter-bodied; the five-colour (wu ts'ai) embellishment including magnolia blossoms, swallows, and other birds freely posed against a coral-red (scale pattern) background.

Date: Era of Wan Li Height, 14½ inches Diameter, 5¼ inches

No. 179. Ming Lotus and Crane Vase

With green foundation

ROUND-SHOULDERED baluster shape, with everted foot and short neck. Ming stoneware porcelain, invested with a translucent three-colour lotus flower and bird decoration sur biscuit. The bold and freely rendered details, with black outlining against a light turquoise-green ground of mottled bluish nuance, present pale yellow, white, and bluish-tinged blossoms amid large peltate foliage of aquatic plants, done in varying tones of light and dark leaf-greens, whose stems start at the base from the shallow water-lines that suggest the pond. Three cranes (yellow and purplish aubergine) appear flying above the flowers. Underneath, the heavy sunken foot is in unglazed biscuit state. The technique and strength of the coloured decoration are ascribable to the Great Ming dynasty.

Date: XVI century | Height, 16 inches | Diameter, 8½ inches

Plate XXVII

No. 180. Pair of Decorated Vases

With yellow foundations

TALL beaker shapes with flaring necks and everted bases. The over-glaze painting at the necks, in early famille verte colours against a lustrous golden-yellow (chin huang) ground, depicts ceremonial scenes and official visits between high mandarins, while the bulbous centres uniformly sustain twigs of peach trees with fruit and foliage. The lower segments display groups of playing boys. Underneath, the white glazed panel bears a six-character mark within rings, reading: "Ta Ming Ch'êng Hua nien chih," ascribable to the K'ang Hsi period.

Date: XVII century; Ta Ch'ing dynasty | Height, 17½ inches | Diameter, 8 inches

Plate XXVII

Plate XXVII

No. 180
—
Decorated
Vase

No. 179
—
Ming
Lotus and Crane
Vase

No. 180
—
Decorated
Vase

No. 181. Large Five-colour Ming Plate

DEEP shape, with lattice diapered background. The panel, in wu ts'ai colours, presents the symbolical "four-season flowers," notably the peony for spring, lotus for summer, chrysanthemum for autumn, and prunus (mei) for winter. Broadly framed by characteristic triple border in varied colours, while the reverse side sustains freely posed flowering twigs. Without mark.

Date: Era of Wan Li — Diameter, 13 inches

No. 182. Another Large Ming Plate

DEEP shape, with lattice diapered background sustaining similar symbolic floral and border decoration in overglaze wu ts'ai colours. This example is distinguished for its inner band of yellow and rouge-de-fer ju-i head lanceolation. Its reverse side, with three floral sprays, bears a blue leaf mark of its period within a double ring.

Date: Era of Wan Li — Diameter, 13¼ inches

No. 183. Rare Decorated Ming Bottle

A STATELY gourd shape of sonorous early Ming porcelain. The overglaze decoration, dominated by rouge de fer of deep coral-red nuance, presents plain and ornate linear bands with red ch'ien diapered grounds; the details include four cinquefoil medallions which separately enclose varied groups of two genii. Thus the eight pa hsien of the Taoist pantheon are completely represented (*vide* No. 347 for their descriptions). The figures are painted in light jade-green and amber-yellow with black outlining.

Date: Era of Wan Li — Height, 21 inches — Diameter, 9½ inches

No. 184. Pair of Ming Porcelain Monster Urn Censers

FASHIONED after an ancient bronze prototype in the composite forms of fabulous quadruped animals like the one-horned ch'i-lin or kai-mai, with fierce look and open muzzles, their heads serving as movable covers for the bodies. Presenting a five-colour decoration, dominated by rich on-glaze rouge-de-fer red and underglaze cobalt-blue; the details include dragon and floral scrolls. These animals sustain neck bells and flame-like appendages, introduced as symbols of their divine attributes.

Date: Era of Wan Li Height, 12 inches Length, 9 inches

No. 185. Decorated Ming Flower Vase

CYLINDRICAL shape, with attenuated short neck (hua p'ing). Its decoration in five colours (wu ts'ai) is composed with reciprocal white-bodied ascending sceptre heads and descending lambrequin bordering, whose lappets enclose sprays of lotus and peony flowers, while the intermediate field is covered over by a coral-red brocading in geometric patterns. The overglaze painting is completed by varied narrow geometric bands in coral-red that surround both the neck and base.

Date: Era of Wan Li Height, 14 inches Diameter, 5¼ inches

Plate XXVIII

No. 186. Decorated Ming Vase

HIGH-SHOULDERED gallipot shape, with short neck and everted foot. Stoneweight porcelain, its overglaze decoration, with a coral-red diaper pattern ground, presenting an aubergine magnolia tree with reseda white blossoms and green foliage, the five-colour details, dominated by rouge de fer, including birds and rocks, together with a series of borders at the neck and base.

Date: Era of Wan Li Height, 12½ inches Diameter, 5½ inches

Plate XXVIII

No. 187
—
Ming
Five-colour
Wine Jar

No. 185
—
Decorated
Ming
Flower Vase

No. 188
—
Ming
Five-colour
Wine Jar

No. 187. Ming Five-colour Wine Jar

Chiu t'an-tzŭ

BULBOUS oviform, with wide-apertured neck; sonorous Ming porcelain with overglaze painting in five colours. The design presents four quadratic panels which display flowering plants in conical jars, posed against tessellated backgrounds. These picture panels, framed by green and red brocaded borders, are further decorated with coral-red stellated diaper brocading in narrow and vertical forms. The shoulder, with similar coral-red diapering, sustains a broadly outlined scalloped border, filled in with chrysanthemum flowers and green scrolls; this floral motif is repeated at the base on white ground. Has unglazed biscuit foot.

Date: Era of Wan Li Height, 11½ inches with cover Diameter, 9 inches

Plate XXVIII

No. 188. Another Five-colour Wine Jar

Chiu t'an-tzŭ

BULBOUS oviform, companion to the preceding, with similar details, but, instead of the flowering plants, the four quadrangular panels present chimerical fuh-lions amid landscape settings. The interposed vertical bands of coral-red brocading also differ by showing feathered diaper patterns on this example.

Date: Era of Wan Li Height, 11½ inches with cover Diameter, 9 inches

Plate XXVIII

No. 189. Ming Five-colour Beaker

TALL cornet shape, with flaring neck and spreading base, the overglaze five-colour decoration presenting a panoramic landscape view with habitation, lake, and boatmen, supplemented by a band of red feather brocading under the rim, with floral sprays and narrow flanking bands. The ovate middle segment sustains a pair of aubergine shih-lung dragons, posed against the red diaper brocading that is enclosed by flanking narrow yellow and green bands. The lower spreading foot segment displays "sea horses" over a red ground of wave pattern.

Date: Era of Wan Li Height, 15 inches Diameter, 7¼ inches

No. 190. Pair of Wan Li Vases

GRACEFUL oviform shapes, with short necks; the overglaze decoration, in five colours on white ground, presenting a pair of lion-dogs or shih-tzŭ posed amid mu-tan peony flowers, painted in the varied colours of the assigned period. The shoulder is encircled by a blue vermiculated band, and the neck is embellished with peony sprays.

Date: Era of Wan Li Height, 10½ inches Diameter, 8½ inches

No. 191. Ming Five-coloured Wine Jar

Chiu t'an-tzŭ

HIGH-SHOULDERED oviform, painted in five colours of the Wan Li period. The decoration, on iron-red (fan hung) ground, depicts an interior with a high official clad in robes of an early dynasty, who, surrounded by his retinue of attendants and state fan-bearers, is receiving a princely visitor. The accessories show a garden view with green trees and a blue rockery, where a snake is introduced by the artist. The deep cobalt-blue is under the glaze, while the leaf-green, coral-red, amber-yellow, and aubergine-purple are in overglaze rendering. Underneath, the foot is in biscuit state. Has a carved teak-wood cover with jade ornament.

Date: Era of Wan Li Height, 12 inches with cover Diameter, 9 inches

No. 192. Decorated Ming Wine Jar

Chiu t'an-tzŭ

HIGH-SHOULDERED oviform, with short neck, in biscuit state. The five-coloured overglaze decoration is on coral-red feather diaper pattern ground, the details presenting a large ch'i-lin seated, under cloud patches, on deep blue rocks close to palm trees. The shoulder is encircled by a red vermiculated band. Underneath, the foot is in flat biscuit state.

Date: Era of Wan Li Height, 10½ inches Diameter, 8½ inches

No. 193. Pair of Decorated Ming Vases

Wu tsʻai yao

BEAKER shapes, with spreading bases and flaring necks, decorated in on-glaze five-colour variety against the pellucid white body glazing, each example depicting clusters of symbolic peaches on the lower sections and sprays of chrysanthemum blossoms on the middle segments, while the tall necks uniformly present ceremonial scenes in terraced gardens with high mandarins and their fan-bearing attendants. The accessories include blue underglaze palm trees.

Date: Era of Wan Li Height, 16¾ inches Diameter, 8 inches

Plate XXIX

No. 194. Decorated Ming Wine Jar

Chiu tʻan-tzŭ

HIGH-SHOULDERED oviform, with short neck, invested with the so-called five-colour (wu tsʻai) decoration peculiar to its provenance. The details include a garden scene with summer pavilion and female musicians, whose playing appears to have attracted fairy genii borne upon coral-red clouds. A terrace, trees, rocks, pond, and cloud strata, together with bordering at the shoulder, complete the painting. Bears potter's seal or studio mark, "Fu," meaning "happiness." The original porcelain cover is decorated in cognate colours with playing children.

Date: Era of Wan Li Height, 16¾ inches with cover Diameter, 9 inches

Plate XXIX

Plate XXIX

No. 193
—
Decorated
Ming
Vase

No. 194
—
Decorated
Ming
Wine Jar

No. 193
—
Decorated
Ming
Vase

No. 195. Ming Decorated Vase

LOW oviform, with broad neck. The five-colour or wu ts'ai decoration, on white ground, shows lanceolated lambrequin bordering whose lappets in green outlining enclose lotus-flower motifs. Below these the body sustains a red diapered ground in small net pattern, over which are posed varied "shell" and "coin" emblems. Narrow bands of green chevron and red scroll design encircle the neck.

Date: Era of Wan Li Height, 6¾ inches Diameter, 6 inches

No. 196. Ming Decorated Vase

QUASI-GOURD shape, with small-apertured neck and quadrangular lower segment. Dense white Ming porcelain, decorated in the five colours (wu ts'ai) peculiar to its provenance, including a dark underglaze cobalt-blue and on-glaze rouge-de-fer red, with touches of green and yellow. The design presents small lotus flowers amid scrolling vines, a descending leaf border encircling the neck.

Date: Era of Wan Li Height, 9¼ inches Diameter, 4 inches

No. 197. Decorated Ming Jar

GLOBULAR shape, with short neck and original cover. Sonorous white Ming porcelain, with the so-called five-colour decoration, in panels, representing amber-yellow, aubergine, and light green fish swimming among blossoms and seaweeds. The shoulder, like the base, is surrounded by a quadrifoil lambrequin motif enclosing green and red swastika fret patterns, while the neck is bordered in red and green dentated leaf designs.

Date: Ming dynasty Height, 14 inches Diameter, 9 inches

No. 198. Pair of Ming Jars

HIGH-SHOULDERED oviform shapes, with short necks and original covers. The five-colour decoration is composed of a series of four vertical panels that display varied swimming and leaping fish amid weeds, the details including distant mountain peaks and sun discs. Above these red, green, and yellow framed panels appear coral-red and white stellated diaper patterns, the shoulder and neck being embellished by lanceolated and herring-bone bordering, painted in kindred amber-yellow, jade-green, and coral-red colours.

Date: Wan Li period Height, 14 inches with covers Diameter, 8 inches

Plate XXX

No. 199. Ming Five-colour Jar

BULBOUS oviform, with original cover, the so-called five-colour decorations, with four vertical panels, presenting lotus, peony, and magnolia trees in blossom. These symbolical flower motifs are broadly outlined and posed against a coral-red imbricated foundation of scale diapering, interrupted at the shoulder and base by green and red lanceolations, while the neck segment is surrounded by fanciful green and red scrolling foliations. Underneath, the foot is in biscuit state.

Date: Era of Wan Li Height, 14 inches with cover Diameter, 9 inches

Plate XXX

No. 200. Blue and Red Ming Jar

BULBOUS oviform, with short everted neck. Sonorous Ming dynasty porcelain with soft-lustred coral (rouge-de-fer) foundation, displaying a brilliant blue underglaze lotus-flower decoration and leafy scrolls. A double bordering in flowered chevron and scroll patterns encircles the shoulder and neck. Underneath, the foot is left in unglazed biscuit state.

Date: Era of Wan Li Height, 8½ inches Diameter, 8 inches

Plate XXX

No. 198
—
Ming Jar

No. 199
—
Ming
Five-colour
Jar

No. 198
—
Ming Jar

No. 201. Decorated Ming Wine Jar

HIGH-SHOULDERED oviform, with short everted neck. The five-colour overglaze decoration, upon a deep rouge-de-fer (fan hung) ground, displays a grape-vine motif done in aubergine, green, and yellow, together with a rich underglaze cobalt-blue; the details including blue rocks at the base and varied bordering at the shoulder. Has carved teak-wood cover with jade knob ornament.

Date: Era of Wan Li Height, 12¼ inches Diameter, 9 inches

No. 202. Decorated Ming Wine Jar

HIGH-SHOULDERED oviform, with short everted neck. The overglaze decoration, in five colours, posed against a lustrous and deep rouge-de-fer (fan hung) red glaze, sustains yellow and green soaring four-clawed dragons that have risen from waves and pointed rocks in quest of the effulgent pearl amid nebulæ and cloud patches. The shoulder is encircled by a band in blue and white "cracked ice" pattern, and the neck by a blue and green serrated border. Has original porcelain cover with blue glazed knob.

Date: Era of Wan Li Height, 15 inches with cover Diameter, 10 inches

No. 203. Green and Red Ming Cabinet Vase

GOURD shape, with jade-green foundation, presenting coral-red (rouge-de-fer) lotus-scroll motifs together with a bordering of vines on the bulbous lower segment. Underneath, the panel bears a deep blue six-character nien hao mark of its period within rings, reading: "Ta Ming Wan-li nien chih."

Date: Era of Wan Li Height, 7¾ inches Diameter, 4½ inches

No. 204. Decorated Wan Li Jardinière

ELONGATED hexagonal shape, the oblong green and red bordered panels depicting a pair of phœnix birds on the obverse side and a pair of ducks in a lotus pond on the reverse side, while the four end panels in circular shape sustain lotus-flower motifs. Varied marginal borders finish the upper rim and spreading base.

Date: Era of Wan Li Height, 4 inches Width, 7¼ × 5½ inches

Plate XXXI

No. 205. Decorated Ming Gourd-shaped Bottle

WITH a pellucid white-glazed foundation sustaining a characteristic lotus-flower motif evenly distributed amid scrolling stems and foliations. The blossoms are painted in varied colours of the Wan Li period, showing purplish aubergine, leaf-green, coral-red (rouge de fer), and underglaze cobalt-blue. The upper and lower decorated segments are divided by narrow linear rouge-de-fer bands. Underneath, the foot bears a Ming six-character mark of its period within rings.

Date: Era of Chia Ch'ing Height, 17 inches Diameter, 8½ inches

Plate XXXI

No. 206. Decorated Ming Gourd-shaped Bottle

WITH a pellucid white-glazed foundation sustaining characteristic lotus-flower decoration together with scrolling stems and foliations. The lotus motifs appear on the bulbous upper segment and below amid ovate panel forms. The blossoms are painted in varied colours of the Wan Li period, showing purplish aubergine, leaf-green, coral-red (rouge de fer), and underglaze cobalt-blue. The upper and lower segments are divided by decorated linear and serpentine bands.

Date: Era of Wan Li Height, 16 inches Diameter, 9 inches

Plate XXXI

PLATE XXXI

No. 205
—
Decorated
Ming
Gourd-shaped
Bottle

No. 215
—
Large Five-colour
Ming Plate

No. 204
—
Decorated
Wan Li
Jardinière

No. 206
—
Decorated
Ming
Gourd-shaped
Bottle

No. 207. Imperial Yellow and Green Wan Li Jar

OVOID shape, the decoration, with engraved outlines and translucent jade-green background, displaying a series of interlaced panels that enclose Imperial yellow dragons. The shoulder is encircled by an ornate green and yellow gadroon border with flanking yellow bands, while the base is finished by a green and yellow flowered bordering. Underneath, the foot bears a six-character mark of its period.

Date: Era of Wan Li Height, 7 inches Diameter, 6¾ inches

No. 208. Pair of Early Famille Verte Jars

OVOID shape, the three-coloured decoration, sur biscuit, showing red and purple mei hua blossoms amid Buddhistic (pa pao) symbols floating on sea waves, represented by concentric black scrolls upon a green ground, with pointed rocks and wave crests at the bases. The wide-apertured neck is surrounded by simple red and green dentations. Ming type.

Date: Era of Wan Li Height, 7 inches Diameter, 8 inches

No. 209. Early Famille Verte Jars

SIMILAR to the preceding, but with aubergine glazed ground presenting the "jewel mountain and sea wave" motif.

Date: Era of Wan Li Height, 7 inches Diameter, 8 inches

No. 210. Pair of Early Famille Verte Wine Jars

HIGH-SHOULDERED oviform, with short cylindrical necks. The overglaze decoration, in famille verte genre, presents the "jewel mountain and sea wave" motif, with floating mei blossoms and the eight precious (pa pao) emblems, picked out in varied colours against a white and red wave scrolled background. The symbolical details are supplemented by four scampering "sea horses," done alternately in yellow and light aubergine glazing, between high blue peaks and green sea spray. The necks are encircled by polychrome dentations and blue streaked band. The panel underneath one sustains a seal mark "Fu," of the potter's studio. The porcelain bell-shaped covers are decorated en suite.

Date: Era of Wan Li Height, 17 inches with covers Diameter, 10 inches

Plate XXXII

No. 211. Pair of Early Famille Verte Jars

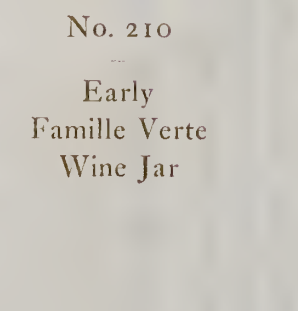
SIMILAR to the preceding, with green ground, and representing the "jewel mountain and concentric sea wave" motif, with blossoms and the scampering "sea horses" between four high-towering blue peaks of the jewel mountain and red sea spray. The covers are en suite.

Date: XVI century; era of Wan Li Height, 16½ inches with covers Diameter, 9¾ inches

Plate XXXII

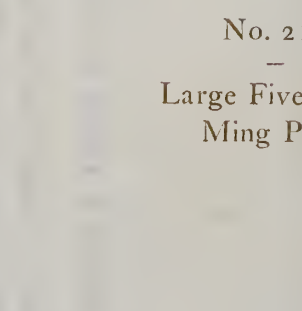
No. 210

Early
Famille Verte
Wine Jar



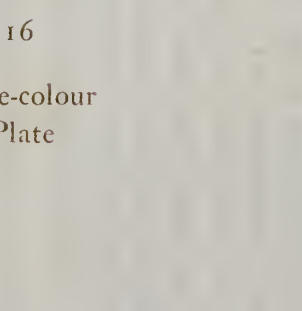
No. 216

Large Five-colour
Ming Plate



No. 210

Early
Famille Verte
Wine Jar



No. 212. Pair of Early Famille Verte Wine Jars

HIGH-SHOULDERED oviform, with short cylindrical necks. The overglaze decoration on these examples presents the "jewel mountain and sea wave" motif with floating mei blossoms and emblems of the pa pao, or "eight precious things," picked out in varied colours against the green foundation, with waves outlined in concentric black scrolls. The details, with white whorls of spray, are supplemented by a wide floral border encircling the shoulder. The porcelain bell-shaped covers are en suite.

Date: Ming dynasty Height, 17 inches with cover Diameter, 10 inches

No. 213. Two Decorated Wan Li Wine Jars

HIGH-SHOULDERED oviform, with overglaze decoration in five colours (wu ts'ai), presenting the jewel mountain and scampering sea-horse motifs, together with yellow and green mei blossoms on a red and white concentric wave pattern ground, in which these examples differ from No. 210. With teak-wood covers.

Date: Ming dynasty Height, 16¾ inches Diameter, 9¾ inches

No. 214. Unique Reticulated Ming Wine Jar

ITS wide, oviform contour, moulded in sonorous white porcelain, presents raised ornamentation that is supplemented by cobalt-blue and copper-red underglaze decoration against the lustrous white foundation. The outer shell, with four ornately pierced panels, includes bas-relief floral and foliage details, together with a scalloped lambrequin border at the shoulder, whose lappets sustain chrysanthemum flowers, while the base is encircled by a fanciful gadroon border. Mounted on a stand of ormolu in Louis Quinze style.

Date: Ming dynasty Height, 16½ inches Diameter, 12 inches

SERIES OF
LARGE POLYCHROME PLATES

(ASCRIBABLE TO THE WAN LI PERIOD)

No. 215. Large Five-colour Ming Plate

MEDIUM deep shape, the centre displaying a jardinière filled with lotus flowers and a beaker that holds a miniature mei tree in blossom; beside these stands a dish with "hand of Buddha" fruit, posed against a background of red trellis brocading. The main border, with cognate coral-red brocading, includes four vignettes filled in with large red and yellow peaches, together with leafage.

Date: XVI century; era of Wan Li — Diameter, 13 inches

Plate XXXI

No. 216. Large Five-colour Ming Plate

THE spirited overglaze decoration on its panel depicts a rampant dragon clasping the effulgent jewel amid curling nebulæ. This rampant yellow and green creature appears over the Lung mên or "dragon gate" falls, shown by the pointed rocks and curling waves. Wide borders surround the circular centre in lanceolated and trellised patterns, supplemented by rim band in floral design dominated by deep coral-red. Its reverse border shows six emblems with fillets, and also bears a "leaf mark" within rings.

Date: XVI century; era of Wan Li — Diameter, 13½ inches

Plate XXXII

No. 217. Large Ming Plate

DEEP shape; the overglaze decoration, in "five colours," dominated by rouge de fer and leaf-green, presenting a pair of phœnix birds amid peony flowers. Framed by a triple border.

Date: Era of Wan Li — Diameter, 13 inches

No. 218. Large Five-colour Ming Plate

ITS panel is decorated with a coral-red diapered background, supplemented by a dragon-head ch'i-lin, with bushy tail. The composite creature of benignant omen is shown in combination with green rocks and red nebulæ. Surrounded by wide borders similar to the preceding examples, including floral vignettes. Its reverse side sustains pomegranate twigs with coral-red diapering.

Date: XVI century; era of Wan Li — Diameter, 13 inches

No. 219. Large Five-colour Ming Plate

DEEP shape, with lattice diaper background, the centre presenting the "four-season flowers": peony for spring, lotus for summer, chrysanthemum for autumn, and prunus (mei) for winter. Broadly framed by characteristic triple bordering in varied designs. The reverse side sustains freely posed flowering twigs.

Date: XVI century; era of Wan Li — Diameter, 13 inches

No. 220. Another Large Ming Plate

WITH similar floral centre and border decoration, its reverse side presenting a blue six-character Ch'êng Hua mark, attributable to the succeeding century and era of Wan Li.

Date: XVI century — Diameter, 13¼ inches

No. 221. Another Large Ming Plate

MEDIUM deep shape, with similar floral centre and border decoration, and bearing a leaf mark on panel of reverse side.

Date: XVI century; era of Wan Li — Diameter, 13¼ inches

No. 222. Another Large Ming Plate

DEEP shape, the overglaze decoration on panel presenting mu-tan peony flowers, framed by a series of three contrasting borders with varied floriations in kindred colours, dominated by coral-red and green.

Date: XVI century — Diameter, 13¼ inches

No. 223. Large Five-colour Ming Plate

DEEP shape, the overglaze decoration, in five colours dominated by rouge de fer and leaf-green, presenting a pair of phœnix birds amid peony flowers, framed by a triple border similar to the preceding examples.

Date: XVI century; era of Wan Li — Diameter, 13 inches

No. 224. Large Five-colour Ming Plate

DEEP shape, the centre depicting the phœnix bird and dragon-headed ch'i-lin. These benignant creatures are shown on white ground in combination with palm trees and rocks. Framed by triple border similar to the preceding examples.

Date: XVI century; era of Wan Li — Diameter, 13¼ inches

No. 225. Large Decorated Ming Plate

DEEP shape, the painting, on coral-red trellised background, displaying varied symbolical flowers in rouge-de-fer, leaf-green, and amber-yellow tones. A scalloped inner border in green, coral-red, and amaranth-blue outlining sustains small foliations. The outer border is completed with flowering scrolls in varied colours of the period, while the reverse side is simply decorated with red vermiculated bands.

Date: Era of Wan Li — Diameter, 13¾ inches

No. 226. Two Large Famille Verte Plates

OCTAGONAL shapes, the panel presenting a garden nook with table and jardinière, fir tree, two birds, and peony flowers. The main border sustains a brocaded green ground with phœnix birds and red mu-tan peony vignettes; the outer border is finished by a narrow dentated pattern. The reverse displays four isolated green and red floral twigs.

From the de la Narde Collection, Paris.

Date: Era of K'ang Hsi — Diameter, 12½ inches

No. 227. Three Large Famille Verte Plaques

OCTAGONAL shapes, with similar bordering; the centre panel on one displaying a garden nook with fir tree, peony flowers, and birds of paradise; the other showing a pair of swallows and willow tree.

From the de la Narde Collection, Paris.

Date: Era of K'ang Hsi — Diameter, 16½ inches

No. 228. Three Large Famille Verte Plaques

OCTAGONAL shape, similar to the preceding examples, with cognate decoration and central panels showing garden nooks with willow trees and swallows.

From the de la Narde Collection, Paris.

Date: Era of K'ang Hsi — Diameter, 15½ inches

No. 229. Two Large Famille Verte Plates

OCTAGONAL shapes decorated with two birds of paradise and peony and fir tree motifs in garden, surrounded by a floral brocaded border with flower and phœnix birds.

From the de la Narde Collection, Paris.

Date: Era of K'ang Hsi — Diameter, 15½ inches

No. 230. Blue and Red Decorated Plate

DEEP shape, with lustrous underglaze blue and red decoration presenting an interior scene showing young couple, in converse, being listened to by an inquisitive female. This subject, from a love story, is supplemented by an exterior view including a willow tree and the roofs of neighbouring pavilions. An inscription in two lines, from a love couplet, and a celestial constellation appear on the panel. Its reverse border is painted with landscape and river scene.

Date: Early XVIII century — Diameter, 12½ inches

No. 231. Imperial Dragon and Phœnix-bird Plate

DEEP shape, with decoration on the white panel presenting Imperial dragons, together with phœnix (fêng huang) birds, amid flower and fruit motifs; dominated by rich underglaze cobalt-blue and varied overglaze colours, including rouge de fer. Cognate dragons and phœnix birds are introduced on the border. Underneath, the panel bears a six-character mark of its period.

From the de la Narde Collection, Paris.

Date: Era of K'ang Hsi — Diameter, 12½ inches

No. 232. Large Decorated Plate

THE overglaze decoration on white panel presents a rampant dragon clasping the effulgent jewel amid curling nebulæ. Varied borders surround the circular centre. It sustains a blue six-character apocryphal mark of the Ch'êng Hua period.

Date: Era of K'ang Hsi — Diameter, 13 inches

No. 233. Large Decorated Pea-green Plaque

MEDIUM deep shape, presenting a lustrous light pea-green glazing in solid colour, relieved by a large white leaf-shaped reserve, separately painted with a sepia black landscape subject. Bears Buddhist lun emblem.

Date: Era of Yung Ch'êng — Diameter, 15 inches

No. 234. Decorated Fruit Plate

DEEP shape, with decoration, in famille verte style, presenting a green four-clawed dragon arising from a blue sea, in quest of the effulgent jewel amid blue and green cloud patches. Framed by a bordering that involves vases, flowers, and fruit emblems. Bears a blue six-character mark of its period.

Date: Era of Yung Ch'êng — Diameter, 12½ inches

No. 235. Small Blue and Red Jar

OVIFORM, with short lip, flanked at the rim and base by lanceolated blue borders. The white body presents a pair of winged dragons, in underglaze peach-bloom red, amid blue cloud patches. Underneath, the foot bears a double ring mark, with the character "t'ien," meaning "high" or "above other things."

Date: Era of Yung Ch'êng — Height, 4 inches with cover — Diameter, 4 inches

No. 236. Decorated Red and White Bottle

GALLIPOT shape, with small neck. Sonorous white porcelain with copper-red underglaze decoration trending to a soft peach-bloom hue, and showing large and small blue dragons among waves. Underneath, the foot sustains a blue six-character (apocryphal) mark of the Hsüan Tê period.

Date: Era of K'ang Hsi — Height, 13½ inches — Diameter, 8 inches

No. 237. Pair of Red and White Coupes

GLOBULAR shapes, with round inverted rims. Pure white hard-paste porcelain, the decoration, in underglaze copper-red, showing chrysanthemum flowers and scrolling foliage in soft peach-bloom tones against the pellucid white body glazing.

Date: Era of K'ang Hsi Height, 3 inches Diameter, 3¼ inches

No. 238. Decorated White and Red Bottle

GALLIPOT or narrow-necked goulot (mei p'ing) shape. Clear white paste with copper-red decoration under the pellucid white glaze, showing a slight "orange-peel" surface. The peach-red details include three separate peony sprays together with pendent tassels on bands near base and narrow lanceolations at the neck.

Date: Era of K'ang Hsi Height, 14¼ inches Diameter, 7½ inches

No. 239. Café-au-lait and Blue Vase

With or-molu mounting

BULBOUS oviform, with attenuated base and neck, presenting the chin or chamois-coloured glaze with crackle, trending to a café-au-lait nuance. Its expanded body is relieved on opposite sides by brilliant blue and white dragon panels that appear imposed against large blue and white shou characters of longevity. Small square blue and white seals hold characters expressive of long life with honours. Circular blue and white panels display hares. Has French or-molu mounting in Louis Quatorze style.

Date: Era of K'ang Hsi Height, 18 inches Diameter, 8 inches

No. 240. Pair of Blue and Red Bottles

With or-molu mounting

IMPERIAL porcelain, with underglaze decoration on white ground, presenting copper-red flowers amid cobalt-blue leafy scrolls. Bear six-character marks of their period; with French gilt bronze mounting in Louis Seize style.

Date: Era of Yung Ch'êng Height, 13¾ inches Diameter, 7 inches

GROUP OF
FAMILLE ROSE PORCELAINS

No. 241. Imposing Famille Rose Decorated Vase

TALL quadrangular form, with overglaze decoration on the four sides depicting familiar Taoist genii and immortals, with their attributes, supplemented by five bats or wu fu emblems of as many blessings. Rendered in famille rose (juan ts'ai) colours on white "orange-peel" ground, with ornate bordering and lambrequin motifs, including pink brocaded details around the shoulder. One side depicts the "twin genii" of Union and Harmony, with smiling boyish figures; another side pictures Lan Ts'ai-ho, the Rishi, as an elderly man with basket of flowers and hoe across his shoulder, accompanied by a yellow spotted deer; another side depicts a courtly sage accompanied by a boy; while the fourth side sustains Chung-ko with long coral-red staff, conjuring the bats from a yellow vase borne by his youthful attendant. The embellishment is completed by carefully painted landscape subjects on the four sides of neck.

Date: Era of Ch'ien Lung Height, 22½ inches Diameter, 7 inches

No. 242. Decorated Famille Rose Beaker

WITH oviform body and flaring neck, presenting a light pink enamelled brocading, strewn here and there with yellow aster and peony blossoms. These details form a rich setting for the white reserve leaf and quadrifoil shaped medallions, which carry painted landscapes done in low-fired sepia colour.

Date: Era of Yung Ch'êng Height, 17½ inches Diameter, 9 inches

No. 243. Tall Famille Rose Beaker

OCTAGONAL shape, with wide flaring neck and spreading base. The painting, in varied half-toned enamels of the famille rose palette, includes green edges in fissured ice design, enclosing landscape views alternately with art objects and the "four-season flowers" on vertical white panels. The eight centre panels, with white "orange-peel" surface, present the familiar Taoist immortals (pa hsien) painted in soft enamel colours of its provenance. The upper and lower rims are finished in light rose enamelling.

Date: Era of Yung Ch'êng Height, 19¼ inches Diameter, 10¼ inches

No. 244. Rare Famille Rose Taoist Triad Vase

BULBOUS pear shape, with receding neck, supporting two angular handles. Pellucid white porcelain with overglaze painting in famille rose (juan ts'ai) colours depicting the three star gods of Taoism, notably Shou Lao, god of longevity, short in stature and with elongated forehead, who holds a large peach. Close to him stands Lu-hsing, god of rank, attired in ancient court dress, who holds his ancestral tablet and is accompanied by a boy with lotus flower. The third personage is Fu-hsing, god of happiness, who carries a child, while another child is reaching out to be taken up. Rendered with great precision and delicacy, these figures show remarkable modelling of features and enough chiaroscuro to indicate the traditional traits of each. The accessories comprehend an old pine tree, rockeries, and red fungus patches of good omen.

Date: XVIII century; era of Ch'ien Lung Height, 11¾ inches Diameter, 9 inches

Plate XXXIII

Plate XXXIII

No. 247
—
Famille Rose
Fruit Plate

No. 244
—
Rare
Famille Rose
Taoist Triad
Vase

No. 248
—
Famille Rose
Fruit Plate

No. 245. Famille Rose Lotus-flower Vase

GRACEFUL pear shape, with contracted neck, flaring out toward the lip. The overglaze decoration, in famille rose (juan ts'ai) colours, includes a red brocaded surface of miniature concentric scrolls, with a superimposed nelumbium lotus-flower and mandarin duck motif, supplemented by butterflies.

Date: Era of Yung Ch'êng Height, 14 inches Diameter, 8½ inches

No. 246. Imperial Famille Rose Vase

QUADRANGULAR shape, with small gilt handles and oxidized silver mounting. The ornate overglaze painting in typical famille rose genre presents a soft yellow and pink brocaded ground in flowered honeycomb pattern, over which appear superposed pink peony flower sprays. The foot bears a six-character mark of its period.

Date: Era of Ch'ien Lung Height, 12 inches Diameter, 5 inches

No. 247. Famille Rose Fruit Plate

MEDIUM deep shape, with an elaborate lace-like perforated border, supplemented by painted decoration in minute lancet forms, which agreeably frames the panel with its three clusters of famille rose coloured peony sprays and butterflies.

Date: Era of Yung Ch'êng Diameter, 10 inches

Plate XXXIII

No. 248. Famille Rose Fruit Plate

MEDIUM deep shape, bordered with lace-like perforations and ornately painted. The white panel, depicting pink chrysanthemums on a branch filled with green foliage, together with two flying insects, is done in overglaze colours of the famille rose palette.

Date: Era of Yung Ch'êng — Diameter, 10 inches

Plate XXXIII

No. 249. Large Famille Rose Fruit Plate

DEEP shape, the panel with famille rose painting displaying a pair of peacocks among peony flowers. The border sustains a pink scroll brocading supplemented by floral devices, involving four red and yellow pomegranates with tasselled emblems.

From the de la Narde Collection, Paris.

Date: Era of Yung Ch'êng — Diameter, 15¾ inches

No. 250. Famille Rose Garden Seat

SMALL tonnellette shape, with rounded top and pierced "coin" design; the famille rose decoration presenting an elaborate lambrequin motif whose black outlined lappets with brocading enclose the "four-season flowers." A similar bordering encircles its base, while the intermediate reciprocal white surface sustains flowering boughs.

Date: Era of Ch'ien Lung — Height, 15¼ inches — Diameter, 9½ inches

No. 251. Set of Three Famille Rose Vases

OVOID gallipot shapes, with overglaze decoration in typical famille rose (juan ts'ai) colours on white ground, presenting the familiar "rooster and peony flower" motif, supplemented by a pink-flowered lambrequin border around the shoulder.

Date: Late XVIII century Height, 9 inches Diameter, 4½ inches

No. 252. Pair of Famille Rose Jars

GALLIPOT shapes (mei p'ing), with typical famille rose (juan ts'ai) overglaze decoration on white ground, depicting the symbolical "fairy flowers," notably the mu-tan peony, magnolia, and mei blossoms.

Date: Late XVIII century Height, 6½ inches Diameter, 3¾ inches

No. 253. Famille Rose Porcelain Tea Pot

GLOBULAR shape, fine white porcelain, decoration showing floral and bird (hua niao) motifs applied in overglaze colours on white ground.

Date: Era of Ch'ien Lung Height, 4 inches

No. 254. Mandarin Garniture de Cheminée

Five pieces

(A) THREE OVIFORM SHAPED FAMILLE ROSE JARS

THE decoration consists of white leaf-shaped panels enclosing yellow spotted deer, bats, and sacred fungus emblems. The field is covered with floral details on pink-rose enamelled ground. The shoulders are encircled by light green lambrequin borders, filled in with fanciful floriations.

Date: XVIII century — Height, 17 inches with original covers

The deer is an emblem of longevity in Taoistic art. Its Chinese name, *lu*, corresponds also with the character used for honours and eminence; so their appearance signifies preferment in office.

(B) TWO OVIFORM FAMILLE ROSE BEAKERS

En suite

WITH flaring necks and an overglaze decoration of leaf-shaped medallions enclosing yellow spotted deer, bats, and sacred fungus emblems of immortality. The intermediate field spaces are entirely covered with pink-rose coloured ground and floral details. Light green lambrequin borders encircle the outer rims of neck, filled with fanciful floriations. The bases are uniformly bordered with ascending chiang ya pistil stems.

Date: XVIII century — Height, 17½ inches

Plate XXXIV

Plate XXXIV

No. 254

Mandarin Garniture de Cheminée

No. 255. Two Beaker-shaped Vases

PRESENTING an opaque green enamel foundation, finely speckled in black "frog spawn," over which appear light green bamboo leaves, together with detached blue, yellow, and rose-tinted blossoms. Two large white reserve leaf-shaped panels display scholar's emblems and art objects. The trumpet-shaped necks sustain two foliated white panels filled with floral details; the embellishment throughout being painted in brilliant enamel colours of a quasi famille rose palette.

Date: Era of Yung Ch'êng Height, 17¼ inches Diameter, 9 inches

No. 256. Two Oviform Jars

PRESENTING similar decoration to the preceding, with opaque dark green ground, relieved at the shoulders by a pink lambrequin whose lappets carry floral designs (matching the upper rims of beakers). The reserved panels carry comprehensive groups of the po-ku or hundred antiques, with books, flower vases, and scroll pictures. Two small quadrifoil panels display floral motifs with cover.

Date: Era of Yung Ch'êng Height, 18½ inches Diameter, 10 inches

No. 257. Oviform Jar

En suite

WITH speckled dark green foundation, interrupted by four circular white panels upon which are green dragons alternately with landscapes. The shoulder sustains a yellow lambrequin filled with red chrysanthemums, while the foot is surrounded by a pink enamelled gadroon motif, as in the preceding examples, with which the garniture is complete.

Date: Era of Yung Ch'êng Height, 14 inches without cover Diameter, 10 inches

No. 258. Famille Rose Garniture de Cheminée

Five pieces

(A) THREE OVIFORM JARS

THE white circular panels are decorated with green dragons and landscape motifs, while the pink rose-enamelled field itself is covered with floral details. The shoulders are encircled by deep lambrequin borders whose lappets are filled in with fanciful floriations; the bases of two are surrounded by gadroon motif and the third shows ginger (chiang ya) petals.

Date: XVIII century Height, 17 inches with cover Diameter, 10 inches

(B) TWO OVIFORM BEAKERS

En suite with above

THE necks are flaring, and the overglaze decoration consists of reserved leaf-shaped panels enclosing dragons and landscape views. The intermediate field spaces are entirely covered with rose-coloured ground and floral details. Green lambrequin borders encircle the outer rim of neck, filled with fanciful floriations.

Date: XVIII century Height, 17½ inches Diameter, 8½ inches

No. 259. Pair of Famille Rose Decorated Vases

TALL mandarin shaped oviform of quasi egg-shell thinness, with ornate embellishment, presenting delicate white plum trees with blossoms and birds upon a minutely painted blue "fish-roe" ground, simulating a shagreen surface. Two large vertical panels in white reserve appear on each example, painted in famille rose colours with ceremonial scenes depicting viceroys in state attire, surrounded by ladies of their households and minor accessories. One is repaired.

Date: Era of Ch'ien Lung Height, 15½ inches Diameter, 7 inches

No. 260. Tall Famille Rose Vase

GRACEFUL oviform body, with wide flaring (cornet) neck. Fine hard-textured porcelain with overglaze decoration in rich enamel colours of the famille rose genre, presenting three Taoist figures, a willow tree, and sacred fungus clumps near the base, in coral-red, introduced as emblem of longevity, together with bats and pine tree at the neck.

Date: Era of Yung Ch'êng Height, 17 inches Diameter, 8 inches

No. 261. Famille Noire Potpourri

With or-molu mounting

OVOID shape, with rounded cover and gilt bronze openwork mounting. The decoration, upon a brilliant black enamelled foundation, consists of floral details, including a series of large pink peony blossoms, green leafage, and varicoloured asters. The cover is decorated en suite. Used for fragrant buds to perfume a room mildly.

Date: Era of Yung Ch'êng Height, 6¾ inches Diameter, 6½ inches

No. 262. Famille Rose Potpourri

With or-molu mounting

OVOID shape, with rounded cover. The overglaze decoration in juan ts'ai, or half-tone colours, shows an imbricated rose-tinted ground in scale pattern, relieved by four white foliated reserves that alternately enclose landscape and floral motifs. The cover, en suite, shows cognate decoration with green rim-band and gilt-bronze mounting.

Date: Era of Yung Ch'êng Height, 7½ inches Diameter, 7 inches

No. 263. Pair of Three-colour Potpourri

With or-molu mounting

COMPOSED of two large bowls, one of which forms the cover. The exterior presents a brilliant K'ang Hsi "snake-skin" green glaze, with engraved floral sprays, picked out in contrasting aubergine, yellow, and white. The gilt bronze mounting includes a tripod stand and knob on the cover. Bear studio marks in double ring.

Date: Era of K'ang Hsi Height, 11 inches Diameter, 7¾ inches

No. 264. Pair of Potpourri

SIMILAR to the preceding pair of three-colour potpourri, but smaller, with studio marks and or-molu mounting.

Date: Era of K'ang Hsi Height, 7½ inches Diameter, 5 inches

No. 265. Famille Rose Tea Pot

SQUARE cube shape with yellow bamboo-formed handle and spout. The four sides and top sustain a pink enamel brocading, relieved by small medallions that display blue blossoms and shou emblems of longevity. The small circular cover, en suite, sustains the same details.

Date: Era of Yung Ch'êng Height, 4 inches Width, 3½ inches square

No. 266. Famille Rose Potpourri

FORMED by two separate bowls, one of which is reversed and used as the cover. The decoration, on white ground, uniformly presents red and pink mu-tan and other peony flowers amid underglaze blue foliage and scrolling stems. An ornate gilt-bronze knob is introduced on the bowl-cover. Bears blue seal marks under the gilt-bronze tripod mounting.

Date: Era of Ch'ien Lung Height, 9 inches Diameter, 7¼ inches

No. 267. Mongolian Decorated Bowl

ITS white interior sustains a lotus blossom and Buddhistic vajra emblem, while the exterior presents the seven paraphernalia of a chakravartti, or "universal sovereign," including a white elephant and the wheel of law. The upper rim and base are uniformly bordered with the "eight precious objects" and shou characters of longevity. Made for a prince who married a daughter of Emperor Tao Kuang. Bears the Mongolian mark "Baragon Tumed."

Date: Era of Tao Kuang Diameter, 9 inches

No. 268. Large Famille Rose Plaque

DEEP shape, with white ground; the overglaze decoration presenting rouge-d'or peony flowers with green foliage, while the fanciful border displays brown fish-roe brocading with ornate pendants. The details include pink latticed panels and white flowered slip vignettes defined by angular divisions.

Date: Era of Yung Ch'êng Diameter, 15 inches

No. 269. Two Large Famille Rose Plaques

SHALLOW shapes; the overglaze decoration presenting phœnix birds and peony flowers, with garden rockery, posed on the white panels. The several borders display fret and floral brocading with gilding.

Date: Era of Ch'ien Lung — Diameter, 16 inches

No. 270. Large Famille Rose Plaque

DEEP shape, with overglaze decoration composed of delicately painted prunus and cherry blossoms on white ground, framed by a scalloped border with pink brocading and varied floral details.

Date: Era of Ch'ien Lung — Diameter, 12 inches

No. 271. Large Famille Rose Plaque

MEDIUM shallow shape, with overglaze decoration displaying an ornate flower basket filled with pink peony flowers and other emblematic blossoms. The gilt border sustains a series of nine red carp amid green seaweeds. Without mark.

Date: Era of Yung Ch'êng — Diameter, 16¾ inches

No. 272. Buddhistic Famille Rose Plate

DEEP shape, with an ornate perforated border. The panel presents Bôdhi Daruma with short black beard and curly hair and wearing earrings. He carries a long staff with fly-brush emblem over his shoulder, while holding the Buddhist begging-bowl in his hand. The background, with "orange-peel" surface, shows wave and pointed rock motifs.

Date: Era of Ch'ien Lung — Diameter, 11 inches

No. 273. Another Famille Rose Plaque

DEEP basin shape, with broad border. The panel presents a vase with lotus flowers and other blossoms, painted in famille rose colours, and framed by a rim border with floral devices; among these appear morning glories, peony, lotus, and aster blossoms, flanked by pink lanceolations.

Date: Era of Yung Ch'êng — Diameter, 14½ inches

No. 274. Set of Four Chinese Porcelain Temple Ornaments

(A) TWO SACRED WHITE ELEPHANTS

SHOWN carrying treasure vases, and probably made for some Annamese temple. The polychrome overglaze decoration is in famille rose colours on white ground, with fillet finials. Bear red seal marks of their period.

Date: Era of Ch'ien Lung — Height, 15¼ inches — Diameter, 6 inches

(B) TWO CAPARISONED WHITE HORSES

SHOWN carrying Buddhistic emblems, and completing the set. Bear red seal marks.

Date: Era of Ch'ien Lung — Height, 15 inches — Diameter, 6 inches

No. 275. Famille Rose Vase

CYLINDRICAL shape, with contracted neck. An Imperial yellow ground colour is presented with a supplementary overglaze decoration in the form of isolated floral sprays, framing a quadrangular figure panel depicting the Taoist triad, Shou-hsing, Lu-hsing, and Fu-hsing. The star gods are painted in enamel colours of the famille rose palette, while the yellow neck sustains art objects and books.

Date: XVIII century Height, 17 inches Diameter, 7 inches

No. 276. Decorated Porcelain Goldfish Jar

SEMI-GLOBULAR jardinière shape. Sonorous white Ch'ien Lung porcelain with conventional overglaze decoration on white ground, displaying floral medallions that sustain blossoms and leafy scrolls, surrounded by formal floriated arabesque motifs painted in harmonious enamel colours. The rim above shows a band of flowered vignettes and lanceolations, while the base is surrounded by a polychrome gadroon border. Blue seal mark.

Date: Era of Ch'ien Lung Height, 9½ inches Diameter, 13 inches

No. 277. Large Ovoid Plant Jar

SO-CALLED "Peking" or "graviata" ware. Its outer surface is completely covered with a light pea-green coloured enamel that is enriched by an engraved fern brocading, together with a supplementary painted decoration in the form of varicoloured floral sprays.

Date: Era of Ch'ien Lung Height, 14½ inches Diameter, 15 inches

No. 278. Egg-shell Porcelain Cup and Saucer

THE Cantonese painting, in red and gold with rim bordering, presenting the crest and escutcheon of a European family.

Date: XVIII century

No. 279. Egg-shell Cup and Saucer

THE Cantonese painting, in famille rose colours on white ground, presenting pink peony and other flowers together with birds.

Date: XVIII century

No. 280. Egg-shell Cup and Saucer

THE Cantonese decoration, in black sepia colour and gilding, displaying a panel with the Greek goddess Juno and her peacock attribute.

Date: XVIII century

No. 281. Two Famille Noire Cups and Saucers

EGG-SHELL porcelain with alternating brilliant black and white panels in petal forms, sustaining a supplementary flower decoration in rich famille rose colours.

Date: XVIII century

No. 282. Two Cups and Saucers

EGG-SHELL porcelain with white reserves in foliated forms, sustaining floral details with flanking blue lanceolations, posed against a ground of red diaper brocading.

Date: XVIII century

No. 283. Egg-shell Porcelain Cup and Saucer

THE decoration, in famille rose colours with landscape, habitation, peony flowers, and birds, includes pink rim borders.

Date: XVIII century

No. 284. Two Odd Egg-shell Porcelain Cups

THE overglaze decoration of one presents peony flower motifs on white ground, together with a black and pink rim border, while the other sustains a red and gold escutcheon.

Date: XVIII century

No. 285. Egg-shell Cup and Saucer

WITH famille rose decoration, the saucer presenting two fairies in boat, while the cup sustains peony flowers and birds on white ground.

Date: XVIII century

No. 286. Two Decorated "Rice Grain" Bowls

WITH pierced "rice grain" designs, presenting clusters of bamboo, pine, and prunus tree decoration, painted in overglaze colours on the interior and exterior alike, together with underglaze blue. Bear blue seal marks of their periods.

Date: Era of Ch'ien Lung — Diameter, 7 inches

No. 287. Three Decorated Porcelain Bowls

PRESENTING red fruit and bat motifs, flanked above and below by blue and green floriated borders. The white interiors sustain five blue bats and circular shou characters of longevity.

Date: XVIII century — Diameter, 4 inches

No. 288. Two Famille Rose Plates

EGG-SHELL porcelain with overglaze decoration in varied colours of the famille rose palette, presenting figure subjects and double borders with pink peony flower sprays.

Date: XVIII century — Diameter, 8¼ inches

No. 289. Two Small Biscuit Table Screens

WHITE oblong panels with high relief modelling in biscuit paste, uniformly displaying a boy on water buffalo passing near trees. The mounts are of teak-wood. With marks.

Date: Era of Ch'ien Lung — Height, 7 inches — Width, 4 inches

No. 290. Small Quadrangular-shaped Vase

THE four sides sustain poetical essays of four lines on each panel, delicately rendered in black k'ai shu characters on white ground; framed by overglaze blue floral arabesque borders. Bears seal mark.

Date: Era of Ch'ien Lung Height, 4 inches Width, 2¼ inches

GROUP OF
MONOCHROME GLAZED PORCELAINS

No. 291. Pair of Unique Chun Ware Animals

For incense burning

STRONGLY modelled in dark porcellanous paste. The fabled chimæra-like ch'i-lin or unicorns of Chinese art are represented with open muzzles and seated on their haunches as if about to rise, uniformly covered in an opalescent clair-de-lune glazing, thickly applied and trending to a tien-lan or sky-blue nuance.

From the late Charles A. Dana (1898) Collection. Catalogue number, 253.

Date: Late Sung dynasty Height, 5½ inches Length, 5½ inches

Plate XXXV

No. 292. Chun Yao Clair-de-lune Vase

HIGH-SHOULDERED gallipot, with small everted neck. Dense porcellanous stoneware, showing potter's wheel marks in linear corrugated forms under the opalescent dove-blue glaze, trending to the clair-de-lune nuance, with crackle. Sung type.

Date: Yüan dynasty Height, 6¼ inches Diameter, 4¼ inches

Plate XXXV

No. 293. Lavender Crackle Water Coupe

FINE Ta Ch'ing dynasty porcelain of globular shape, invested with a brilliant monochrome lavender glaze trending to a clair-de-lune nuance, with crackle.

Date: Era of Yung Ch'êng Height, 2 inches Diameter, 2¾ inches

No. 294. Pair of Monochrome Green Garden Seats

OVOID shapes, presenting an emerald-green glaze with openwork and studding of bosses at both the upper and lower segments. The broad ornamented central sections display lotus flowers in bold moulded design with leafy scrolls, interrupted on opposite sides by tiger-head handles and open formed rings. Have circular interlaced openwork stands of teak-wood with marble inserts.

Date: Close of Ming dynasty Height, 20 inches Diameter, 14 inches

No. 295. Small Turquoise-blue Garden Seat

ROUND tonnellette form; Ming stoneware coated in a pale mottled turquoise-blue glaze. The body presents six contiguous openwork panels in oval contours, with ornate scroll and dragon-head ornamentation supplemented above and below by rows of round bossing and bat emblems.

Date: Ming dynasty Height, 7½ inches Diameter, 7 inches

No. 296. Unique Monochrome Rouge-d'or Bowl

CONVENTIONAL semiglobular form, with thin potted sides. The exterior and interior are uniformly covered with a deep rose-coloured and minutely speckled soufflé glazing, probably copied after an ancient and rare variety of reputed Chun ware, of which few examples are known.

Date: Era of Yung Ch'êng Height, 2 inches Diameter, 5¼ inches

Plate XXXV

No. 291

Unique
Chun Ware
Animal

No. 292

Chun Yao
Clair-de-lune
Vase

No. 291

Unique
Chun Ware
Animal

No. 297. Monochrome Sang-de-bœuf Vase

BROAD pear-shape, curving into a short flaring neck. The exterior is coated with a mottled and light variety of the so-called sang-de-bœuf glaze, trending to a crushed strawberry nuance, with a fine "pear-skin" surface. The interior is invested with a céladon crackle glaze, and the panel underneath shows a céladon tinged white glaze.

Date: Early XVIII century Height, 10½ inches Diameter, 7 inches

No. 298. Monochrome "Mirror-black" Urn

TUREEN shape, with two handles and deep stem foot. Sonorous porcelain, coated in a brilliant brownish "mirror-black" (wu chin) glaze of even quality. The cover, with a cognate lustrous black glaze and gold fungus emblem knob, bears a gold inscription of four characters and shou emblem meaning "long life, riches, and many honours." The interior shows the white glazed body.

Date: Era of K'ang Hsi Height, 7¼ inches Diameter, 7 inches

No. 299. Tall Monochrome Turquoise-blue Vase

GRACEFUL ovoid shape, with contracted base and a flaring neck. Rare Ta Ch'ing dynasty porcelain covered with a uniform monochrome turquoise-blue (kung chuo lu) glaze, showing a light tone and small truitée, the so-called "shad-roe" crackle, termed yü tz'ü by the native collectors. The interior of the neck sustains a similar light turquoise-blue crackle glaze, while the lip is glazed in bronze-brown. Panel of foot underneath is in light glaze.

Date: Era of K'ang Hsi Height, 21¾ inches Diameter, 9½ inches

No. 300. Monochrome Purplish Aubergine Vase

SLENDER oviform shape, with short attenuated neck, presenting a slightly raised floral design with scrolling foliated stems under the brilliant aubergine glazing. The well balanced details include varied peony flowers, which uniformly cover the entire surface from shoulder to base, where the monochrome glaze changes into lighter zones. Has inlaid teak-wood cover with malachite knob.

Date: Era of K'ang Hsi Height, 17 inches Diameter, 8 inches

No. 301. Monochrome Apple-green Vase

DOUBLE gourd shape, with everted neck. Rare example of the Lü Lang yao, or "green Lang ware," dense refractory porcelain peculiar to its provenance. Invested with a translucent monochrome green crackle glaze of the so-called "apple-green" variety. Assumably made at Ch'ing-tê-chên, during the period of Viceroy Lang T'ing-tso (1665–1668). The interior of the neck displays a pale crackle in celadon tint, and the foot, underneath, a thin brown glazing.

Date: Era of K'ang Hsi Height, 6 inches Diameter, 3½ inches

Plate XXXVI

No. 302. Rare Apple-green Vase

PEAR-SHAPED body on spreading foot and tapering at the shoulder to a flaring neck. Dense refractory porcelain (Lü Lang yao), peculiar to its provenance and period. Covered with a luminous glaze of rich "apple-green" colour, having a slight iridescent lustre and a variable large crackle. Within the neck there is a celadon glaze with crackle, while the sunken foot, underneath, shows a mottled green glazing.

Date: Era of K'ang Hsi Height, 9¼ inches Diameter, 5 inches

Plate XXXVI

Plate XXXVI

No. 301
—
Monochrome
Apple-green
Vase

No. 302
—
Rare
Apple-green
Vase

No. 303
—
Apple-green
Cabinet
Jar

No. 303. Apple-green Cabinet Jar

OVOID shape, with small rimmed neck. Lü Lang yao, or green Lang ware, dense refractory porcelain peculiar to its provenance. Covered with a translucent monochrome green crackled glaze of the "apple-green" variety, its transparent quality resembling light green jade tones. Underneath, the foot shows a like green crackle glazing with olive rim.

Date: Era of K'ang Hsi Height, 5 inches Diameter, 4 inches

Plate XXXVI

Among the green varieties in solid colours, the so-called "apple-green" (Lü Lang yao), with a translucent and vitreous glaze and crackle, is of the rarest. Other varieties of green tinted glazes have been produced at various periods, but none so distinguished as the so-called "apple-green" with its strongly marked brown crackle.

No. 304. Monochrome Brown Crackle Jar

GRACEFUL ovoid shape, with two dull-lustred iron-brown mask handles whose rings are missing. The body itself is covered with an iridescent coffee-brown glaze (tz'ü chin sê), strongly marked by a network of black stained crackle. The interior shows this coffee-brown glaze, which is repeated at the foot underneath, with a biscuit ring. Fine Ming type.

Date: Era of K'ang Hsi Height, 4½ inches Diameter, 5 inches

No. 305. Café-au-lait Crackle Vase

GRACEFUL baluster shape, with oviform body and spreading neck. Fine hard-paste porcelain, invested with a lustrous monochrome café-au-lait glaze, or tz'ü chin sê of native collectors; strongly marked with brownish crackle. Fine type.

Date: Era of K'ang Hsi Height, 6¼ inches Diameter, 3¼ inches

No. 306. Camellia Leaf-green Coupe

LOW melon shape, with octuple ribbing; invested with a fine monochrome haricot verte glaze of "camellia leaf green" colour (ch'a-hua), with minute truitée crackle.

Date: Era of K'ang Hsi Height, 2 inches Diameter, 3¼ inches

No. 307. Turquoise-blue Pencil Stand

LOW oblong shape, on four feet; uniformly covered with monochrome turquoise-blue glaze with small (yu-tz'ü) crackle.

Date: Early XVIII century Height, 2½ inches Width, 9¼ × 5½ inches

No. 308. Another Turquoise-blue Stand

SIMILAR low oblong shape, on four feet; uniformly covered with turquoise-blue glaze.

Date: Era of K'ang Hsi Height, 2 inches Width, 6¾ × 3¾ inches

No. 309. Recumbent Animal Ornament

REPRESENTING a grotesque form of a gluttonous animal or dreaded ogre; fashioned in hard grayish porcellanous paste and coated with a speckled olive-green glaze of the "hare's fur" type, not unlike the patine of old bronze. Used over an incense-burning vessel.

Date: Era of Ch'ien Lung Height, 6¼ inches Length, 8 inches

No. 310. Large Imperial Yellow Plaque

SONOROUS porcelain of deep shape, with engraved details under the lustrous Imperial yellow glazing, its centre showing swastika crosses and fillets, together with five bats (wu fu), hovering among Buddhist scroll patterns; while the reverse side bears a six-character mark of its period, within a ring.

Date: Era of Yung Ch'êng — Diameter, 16¼ inches

No. 311. Monochrome Purple Brush Jar

HARD-PASTE porcelain of cylindrical (pi-t'ung) shape, with lightly moulded lotus-flower and insect designs, presenting a purplish-blue glaze of lustrous quality.

Date: Era of K'ang Hsi — Height, 5 inches — Diameter, 3½ inches

No. 312. Ornate White Glaze Vase

SLENDER ovoid shape, with monster-head handles and rudimentary rings, showing raised hieratic border motifs in archaic dragon fret and leaf forms, under the lustrous white glazing at both the shoulder and base.

Date: Era of Ch'ien Lung — Height, 13¾ inches — Diameter, 6½ inches

No. 313. Set of Three Monochrome Bowls

THIN hard-paste porcelain of sonorous quality, of unconventional rounded forms, without ornament and separately glazed in varied monochrome colours.

(A) Presents an Imperial yellow (chin-huang) glaze of lustrous, even quality.

(B) Presents a brilliant purplish-aubergine (tzŭ-se) colour of even quality.

(C) Presents a rare "snake-skin" (she-p'i lü) green glaze of even colour.

Date: Era of K'ang Hsi Height, 2½ inches Diameter, 7¼ inches

GROUP OF CÉLADONS

CÉLADONS

THE pellucid monochrome green of unctuous quality, termed ch'ing-tz'ŭ by the Chinese, and generally known to the Western world as céladon, while not the most ancient green-coloured glaze extant, can, according to Chinese ceramic records, be referred back to the beginning of the seventh century. It was first made in the short dynasty of Sui (A.D. 581–617) and in the succeeding T'ang dynasty (A.D. 618–906), and produced in much greater quantity than any other pottery; accordingly, it readily found its way into many remote parts of the Eastern countries. Ancient documents disclose that the Arabs invaded the eastern seas of China in those early centuries and carried back this product from China to the shores of the Red Sea and to India, to the Persian Gulf, and to the African coast, where (especially in Persia and Arabia) it became known as martibani and was extensively copied.

Among the other Eastern nations in the early appreciation of céladon was Japan; there the Chinese céladon objects have always been held as priceless heirlooms. Under the name of seiji, they inspired the Japanese potters and served to stimulate their ceramic art.

Apart from historical considerations, ancient céladon (ch'ing-tz'ŭ) ware improves with acquaintance, and in the best or rarer examples of former dynasties we have quality in a superlative degree, with indescribable peculiarities.

The essential beauty of Chinese céladon lies in the wonderful investiture of the glaze, and its soft brilliancy, combined with a certain unctuous surface. These are the inimitable characteristics to be noted in the best varieties. Probably the nearest approach to them among the innumerable attempts at imitation is to be found in the Persian martibani of the sixteenth or seventeenth century. It was the potter's highest aim in China, during almost every period, to reproduce one of the more famous ancient céladon types, particularly of the T'ang or Sung dynasty.

No. 314. Large Sung Céladon Vase

Lung Ch'üan yao

TALL oviform, with spreading cylindrical neck and everted rim. Dense porcellanous stoneware, invested with a monochrome céladon glaze of soft, cool lustre and rare quality. The moulded embellishment on the body is composed with delicate leafy scrolls and peony flowers, while the base is encircled by slender and high-ascending petals in bas-relief. On the neck appear three separate sprays of strongly moulded peony flowers, and the lip is rimmed by a brownish band in bronze effect. Has a typical deep sunken panel underneath, attributable to the Sung potters, and showing the characteristic iron colour (red) in the biscuit rim from the furnace. Rare "brown mouthed and iron footed" specimen.

Date: Sung dynasty | Height, 26 inches | Diameter, 13¼ inches

Plate XXXVII

No. 315. Ming Monochrome Céladon Vase

Lung Ch'üan yao

CYLINDRICAL form, or p'ing-lieh, with small neck. Dense Lung Ch'üan stoneware, showing lotus flowers and leafy scrolls lightly moulded under the vitreous céladon glazing, which is invested with a network of brown-toned crackle. The base is surrounded by an ascending leaf border, and the rim of foot shows a ferruginous quality.

Date: XVI century; Ta Ming dynasty | Height, 15½ inches | Diameter, 6½ inches

Plate XXXVII

No. 314

Large
Sung Céladon
Vase

No. 316. Monochrome Ming Céladon Vase

P'ING-LIEH form, similar to the preceding. Dense Lung Ch'üan yao, or stoneware, showing lotus flowers and leafy scrolls lightly moulded under the vitreous céladon glaze; the whole invested with a network of crackle. Its base is surrounded by an ascending leaf border.

Date: Ming dynasty Height, 14¾ inches Diameter, 6 inches

No. 317. Large Ming Céladon Jar

BULBOUS oviform, with short everted neck. Dense porcellanous stoneware, presenting a luxuriant floral decoration in low relief under the monochrome céladon glaze, which is invested with crackle. The shoulder sustains an undefined leaf border, and the base a narrow row of petals.

Date: Ming dynasty Height, 13½ inches Diameter, 12 inches

No. 318. Ming Céladon Vase

TALL beaker shape, with flaring neck. Dense porcellanous ware with an extensive low-relief decoration, modelled in the paste and covered with a brilliant céladon glaze of vitreous quality, with crackle in brown staining. Both body and neck uniformly display peony flowers amid scrolls and foliations.

Date: Ming dynasty Height, 19 inches Diameter, 7¾ inches

No. 319. Lung Ch'üan Céladon Vase

Ch'ing tz'ŭ p'ing

BALUSTER shape, with shortened neck and or-molu mounting. Dense kaolinic Lung Ch'üan stoneware of the Yüan or early Ta Ming dynasty, with raised ornamentation arranged in varied segmental border designs and moulded in the paste under a pellucid céladon glaze which discloses an inimitable cool green tinge. Divided by narrow horizontal ring bands through the centre of the body, the raised ornamental bands including lotus flowers amid scrolling stems and vines, while the lowest section is surrounded by slender ascending palmations in relief. The foot, with deeply sunken panel, shows the characteristic "iron colour" in the biscuit from the furnace.

Date: Yüan or early Ming Height, 17 inches Diameter, 11 inches

No. 320. Monochrome Céladon Crackle Jar

OVOID shape, with short neck. Dense porcellanous paste with light céladon glaze showing double giant crackle in black and brown staining.

Date: Early XVIII century Height, 14 inches Diameter, 8½ inches

No. 321. Gray Céladon Crackle Vase

OVIFORM body, with everted base, two lizard-like dragon handles at neck, and the cool grayish céladon glaze showing double giant crackle, with staining in brown and black.

Date: Era of Yung Ch'êng Height, 14 inches Diameter, 8¼ inches

No. 322. Céladon Dragon Vase

GALLIPOT form, with small-apertured neck; the decoration, modelled in low relief, showing three Imperial dragons amid cloud patches under the pellucid céladon glazing. Underneath, the foot bears blue seal mark of its period.

Date: Era of Ch'ien Lung Height, 13¼ inches Diameter, 8¼ inches

No. 323. Céladon Dragon Vase

Similar to the preceding

PRESENTING four soaring dragons in quest of the effulgent pearl under a pellucid céladon glazing, without cloud patches. Two of these creatures are large and have three claws, while the others are small and have five claws. Underneath, the foot bears a blue seal mark of its period.

Date: Era of Ch'ien Lung Height, 14 inches Diameter, 8½ inches

No. 324. Monochrome Céladon Crackle Vase

CYLINDRICAL shape, with attenuated low neck, coated with a lustrous céladon green glaze, which sustains the double crackle in Ming style. Underneath, the thick foot is stained in brown.

Era: Date of K'ang Hsi Height, 13¼ inches Diameter, 6 inches

No. 325. Ornate Monochrome Céladon Vase

OVIFORM body, with everted neck; sustaining two grotesque mask handles with pendent rudimentary rings. Copied after an ancient bronze prototype; the decoration, in low relief under monochrome sea-green céladon glaze, presenting archaic dragon scrolls flanked by lei-wên, or key-fret bands.

Date: Era of Ch'ien Lung Height, 15 inches Diameter, 10 inches

Nos. 326–327. Céladon Porcelain Garden Seats

TONNELLETTE or barrel shape. Dense porcellanous stoneware, with raised openwork ornamentation and vitreous céladon glazing. Each seat presents a pair of "fuh-dogs," or shih-tzŭ, separated by palms, blossoms, and fillets, while the upper and lower rims are encircled by incised scrolls and rows of bossing. The slightly rounded tops sustain incised diaper pattern under the céladon glaze.

Date: Close of the Ming dynasty Height, 16 inches Diameter, 13 inches

No. 328. Coalescent Group of Céladon Bottles

FASHIONED in form of six amphora-shaped bottles, the central nozzle being slightly taller than the surrounding five. Fine white Imperial porcelain, uniformly invested with a brilliant céladon glaze of light tint and even quality. Bears blue seal mark of the period.

Date: Era of Ch'ien Lung Height, 10 inches Diameter, 6¾ inches

No. 329. Buddhist Ming Céladon Group

REPRESENTING a Chinese god of wisdom (possibly Pu Hien), seated on the back of an elephant. The face and hands of the divinity are unglazed, while his garments are invested with a sea-green céladon, which colour is carried over the animal, with eyes and tusks left in biscuit. Has teak-wood base.

Date: Ming dynasty | Height, 9¾ inches | Length, 7 inches

No. 330. Buddhist Ming Céladon Group

THE figure is seated cross-legged on the back of a fabulous lion, like a "god of the earth." The head is in biscuit state, while the tunic is glazed in translucent céladon green, which colour uniformly covers the animal and its stand. Strongly modelled in ferruginous paste with the "iron-red" tinge from firing.

Date: Ming dynasty | Height, 9 inches | Length, 6 inches

No. 331. Scholar's Decorated Céladon Brush Jar

LOW cylindrical pi-t'ung shape, showing an ornately raised wild prunus (mei-hua) tree with small buds in white reserve rendering against the pellucid céladon ground glazing. Underneath, the sunken glazed panel bears a four-character mark reading, "Wên chang shan tou" ("Scholarship high as the mountain and Great Bear").

Date: Era of K'ang Hsi; Ta Ching dynasty | Height, 5½ inches | Diameter, 4¾ inches

No. 332. White Céladon Vase

With red and blue decoration

TALL beaker shape (hua-ku). The decoration, on a translucent white céladon ground, presents the eight blooded horses (pa chün-ma) or chariot steeds of Emperor Muh. They are depicted together with pine trees and shrubs in slight relief, and separately picked out in deep cobalt-blue and oxide of copper-red under the pellucid glazing, giving soft dappled red tones. Underneath, the foot bears a blue artemisia leaf mark.

Date: Era of K'ang Hsi Height, 17½ inches Diameter, 8 inches

A popular Chinese art motif and celebrated in Taoist legends, depicting the steeds used by Emperor Muh Wang (B.C. 1001–947), of the Chou dynasty, in his expeditions against the tribes of southern and western provinces. These eight fabled horses, coming from a rare blooded Eastern strain, travelled, as recorded, "wherever wheel ruts ran or hoofs had trodden," and were turned loose to roam freely through fields and pastures.

The pine or fir tree is introduced as an emblem of longevity, and the composition appears to be inspired from an early Sung or Yüan painting.

GROUP OF
POWDER-BLUE OBJECTS

No. 333. Powder-blue Vase

With famille verte panels

CYLINDRICAL club shape (t'ung p'ing), with sloping shoulder and contracted mortar-like neck, flaring out toward the flanged lip. Fine white Ta Ch'ing dynasty porcelain with deep powder-blue soufflé glaze, relieved by white reserved panels that are separately outlined and painted in translucent overglaze colours of the famille verte genre. The four large vertical panels display "gift objects" of mandarin rank and scholarly attainments. Eight small white panels, in quadrifoil shapes, are posed between the major panels and contain landscape and floral subjects in like overglaze colours. Underneath, the white panel bears a double ring.

Date: Era of K'ang Hsi Height, 17¾ inches Diameter, 7½ inches

Plate XXXVIII

The term "powder-blue" is applied to examples with the soufflé speckled or powdered bleu fouetté ground, produced by blowing the liquid-blue color on an object by means of a bamboo tube—the primitive form of atomizer used in China; the white reserves being obtained by thin pieces of paper cut out in the desired shape and pasted on the body of the object to be so treated.

No. 334. Powder-blue Vase

With famille verte panels

TALL cylindrical club shape (t'ung p'ing), with the usual contracted mortar-like neck. Its decoration presents a mazarin-blue soufflé ground with foliated panels reserved in the white and separately painted in overglaze famille verte colours; depicting the favourite (ssu chi-hua) flowering plants of the four seasons, each vertical panel presenting a special blossom symbolical of its season: the peony (mu-tan) for spring, the lotus (lien-hua) for summer, the chrysanthemum (chu-hua) for autumn, and the white plum (mei-hua) blossom for winter. Eight small foliated vignettes occupy the spaces between the large panels and disclose floral sprays, while the powder-blue neck sustains two fan-shaped panels with floral plants. Underneath, the white foot panel bears a blue ring.

Date: Era of K'ang Hsi Height, 17¾ inches Diameter, 7¼ inches

Plate XXXVIII

No. 335. Powder-blue Plaque

With famille verte reserves

ROUND shallow shape, early Ta Ch'ing dynasty, with brilliant "powder-blue" embellishment sustaining white reserved panels separately painted in translucent enamel colours of the famille verte genre. The foliated central panel in octuple form presents freely rendered floral plants and a flying phœnix bird or fabled fêng-huang. Upon like powder-blue ground, the border displays eight white vignettes filled with small floral motifs in harmony with the famille verte centre. With floral spray its reverse panel bears a lozenge or fang shâng mark with fillets.

Date: Era of K'ang Hsi Diameter, 16 inches

Plate XXXVIII

Plate XXXVIII

No. 333
—
Powder-blue
Vase

No. 335
—
Powder-blue
Plaque

No. 334
—
Powder-blue
Vase

No. 336. Powder-blue Jar

OF ovoid shape, with powder-blue (bleu fouetté) glazed body sustaining white reserves in foliated panel forms, separately painted in famille verte colours. Three large panels display chrysanthemum, lotus, and peony flowers, while intervening small white-lobed vignettes are filled with varied flowering plants. The bell-shaped cover is decorated in like manner. Fitted with an or-molu stand in Louis Quinze style.

Date: Late K'ang Hsi — Height, 20 inches with cover

No. 337. Large Monochrome Powder-blue Vase

CYLINDRICAL club shape, with rounded shoulder and mortar-like neck. Vibrant K'ang Hsi porcelain, glazed in a deep monochrome powder-blue (ch'ui ch'ing, or "blown blue") of brilliant soufflé (bleu fouetté) quality. A soft old gold pencilled tracery that remains in floral design with symbolic peony plants and birds is distinctly visible, its luxuriance and the perfection of its rendering giving added charm.

Date: Era of K'ang Hsi — Height, 28½ inches — Diameter, 10 inches

No. 338. Decorated Powder-blue Vase

TALL ovoid shape, with expanding tubular neck, the brilliant powder-blue (bleu fouetté) glaze, with a superimposed gold tracery in chrysanthemum design, forming a blue and gold background for the separately painted figure decoration. This represents the three Taoist star gods of happiness, of rank, and of longevity (Fu, Lu, and Shou), with their attributes and accompanied by small children. The neck, with powder-blue ground and gold pencilled tracery, displays circular shou emblems of longevity alternately with small swastika crosses, the combinations meaning "myriad ages." The sun disc over the figures indicates their meeting at high noon.

Date: Era of K'ang Hsi Height, 18 inches Diameter, 7¼ inches

A similar example exists in the Grandidier Collection, Musée du Louvre, Paris.

No. 339. Decorated Powder-blue Vase

TALL ovoid baluster shape, similar to the preceding. Its brilliant powder-blue (bleu fouetté) glaze, with superimposed gold tracery, shows small fishes and ferns at the neck, together with a border on the shoulder. The reserved and separately painted on-glaze decoration presents the three star gods (Fu, Lu, and Shou), accompanied by small children, and a stork that appears close to the god of longevity. A palm tree and red sun disc, together with a bat near the shoulder, complete the coloured decoration.

Date: Era of K'ang Hsi Height, 18¾ inches Diameter, 7½ inches

No. 340. Powder-blue Vase

GALLIPOT shape, covered with a powder-blue soufflé glaze of deep mazarin tone and uniform quality that agreeably sustains a superposed gold tracery in the form of blossom-bearing plum trees (mei-hua), freely rendered, together with birds. The French or-molu mounts are in Louis Seize style.

Date: Era of K'ang Hsi Height, 14 inches Diameter, 7 inches

No. 341. Powder-blue and Green Decorated Bowl

FINE large rounded form, with flaring lip and thin sides. The brilliant powder-blue (bleu fouetté) glaze of deep sapphire tone which invests the exterior is supplemented by an overglaze green-painted band in the form of eight contiguous panels, which, with the powder-blue foundation, display poetic inscriptions alternately with flower motifs. The white interior sustains a phœnix bird medallion and a brocaded rim border in famille verte, interrupted by coral-red dragon vignettes. Underneath, the foot bears a lozenge mark within rings.

Date: Era of K'ang Hsi Height, 4 inches Diameter, 8 inches

No. 342. Sapphire Blue and Red Jar

BARREL shape, with lustrous underglaze copper-red foundation, trending to a rare peach-bloom tint and involving deep sapphire-blue flowers and leafy scrolls in tangible relief, which together form a contrasting setting for two blue and white dragon panels of exceptional quality.

Date: Era of K'ang Hsi Height, 4¾ inches Diameter, 5¼ inches

GROUP OF
BLUE AND WHITE PORCELAINS

No. 343. Decorated Blue and White Vase

GRACEFUL baluster shape, the brilliant cobalt-blue underglaze painting presenting two upright panels with typical landscape views, rendered in vibrant dark and light blue tones. The details on obverse side include hills, rocky ledges, pavilions, and Taoist sages with their attendants; while lake and pleasure boats with mountains are shown on the reverse panel. The white neck is encircled by a series of narrow blue bands together with a row of shou or longevity characters.

Date: Era of K'ang Hsi Height, 17½ inches Diameter, 8 inches

No. 344. Large Blue and White Oviform Vase

EXPANDED baluster shape, with slightly flaring neck. The underglaze cobalt-blue painting, with exceptional precision, presents flowering peonies, magnolia, and other plants growing amid conventional rockeries. The design on obverse side is centred by a phœnix bird (fêng-huang) and its mate, while the reverse side presents white and blue silhouetted mei blossoms. Varied ornate blue border motifs encircle the neck, and a narrow herring-bone band finishes the shoulder. Has double ring mark.

Date: Era of K'ang Hsi Height, 17 inches Diameter, 8½ inches

Plate XXXIX

No. 345. Pair of Unique Blue and White Vases

FLATTENED quadrangular shapes, with pendulous bodies raised on pyramidal bases. The brilliant underglaze cobalt-blue painting represents landscape and river scenes, including habitations, silicic peaks, rocky ledges, and bridges, with figures of sages who are accompanied by attendants. The expanding bases, with diaper pattern grounds, display foliated white vignettes that hold blue rocks and plant motifs. The flat panels underneath are in unglazed biscuit state.

Date: Era of K'ang Hsi Height, 20¾ inches Width, 7¾ × 6½ inches

Plate XXXIX

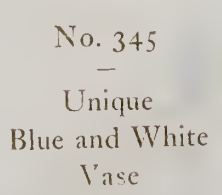
No. 346. Decorated Blue and White Vase

GRACEFUL oviform, swelling toward the shoulder and with everted neck. Fine Ta Ch'ing dynasty porcelain with slight peau d'orange surface, the underglaze cobalt-blue decoration presenting a mountainous landscape and river scene with trees, pavilion, and fishermen's huts and boats.

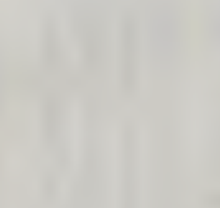
Date: Era of Ch'ien Lung Height, 16 inches Diameter, 7 inches

Plate XXXIX

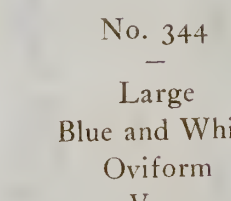
No. 345
—
Unique
Blue and White
Vase



No. 344
—
Large
Blue and White
Oviform
Vase



No. 345
—
Unique
Blue and White
Vase



No. 347. Pair of Blue and White Vases

TALL beaker shapes, with oviform bodies and flaring necks, the cobalt-blue decoration displaying a diaper pattern interrupted by eight broadly outlined foliate medallions, each carrying a Taoist genius, painted in varying tones of blue. The figures are Chung-li Ch'üan, with his fan; Chang Kuo Lao, conjuring his mule from a gourd, the celestial who ascended to heaven without suffering bodily dissolution; Ts'ao Kuo-ch'in, who appears with his castanets; Han Hsiang-tzŭ, who is playing upon a flute; Li T'ieh-kuai, of the "iron staff," exhaling his spiritual essence toward the clouds; Lan Ts'ai-ho, who holds a scroll; Lü Tung-pin, who holds a basket of strange plants; and Ho Hsien-Ku, wandering amid garden plants. Ring marks appear pencilled in blue beneath the glazed base.

Date: Era of K'ang Hsi Height, 17¾ inches Diameter, 7¼ inches

No. 348. Pair of Stately Blue and White Jars

With original covers

TALL octagonal shapes of graceful oviform contour and clear white-textured porcelain, profusely decorated in rich underglaze cobalt-blue. The eight vertical sides, with floriated bordering on each example, present symbolical flowering plants, alternately including the tree peony, wild prunus, hydrangea, and camellia with their blossoms. The gnarly trees, springing from garden rockeries at the rim of the bases, reach over the rounded shoulders; their minute details showing brilliant contrasting blue tints with foliated edges under perfect pellucid glazing. The octagonal covers, en suite, cognately sustain eight floral panels, with rim bands and large lotus-flowered knobs.

Date: Era of K'ang Hsi Height, 23½ inches Diameter, 13½ inches

Plate XL

No. 349. Two Blue and White Palace Jars

GRACEFUL tall oviform, with short neck. Hard-paste porcelain, decorated in lustrous cobalt-blue of deep quality. Their luxuriant embellishment consists of numerous lotus flowers posed on curving stems amid leafy scrolls, and arranged so as to display in each flower, amid a whorl of petals, a fungus-like corolla, emblem of immortality. The necks are encircled by bands of conventionalized lotus petals, which motifs are repeated around the bases. Have original covers.

Date: Era of K'ang Hsi Height, 21 inches with cover Diameter, 13 inches

No. 350. Large Blue and White Palace Jar

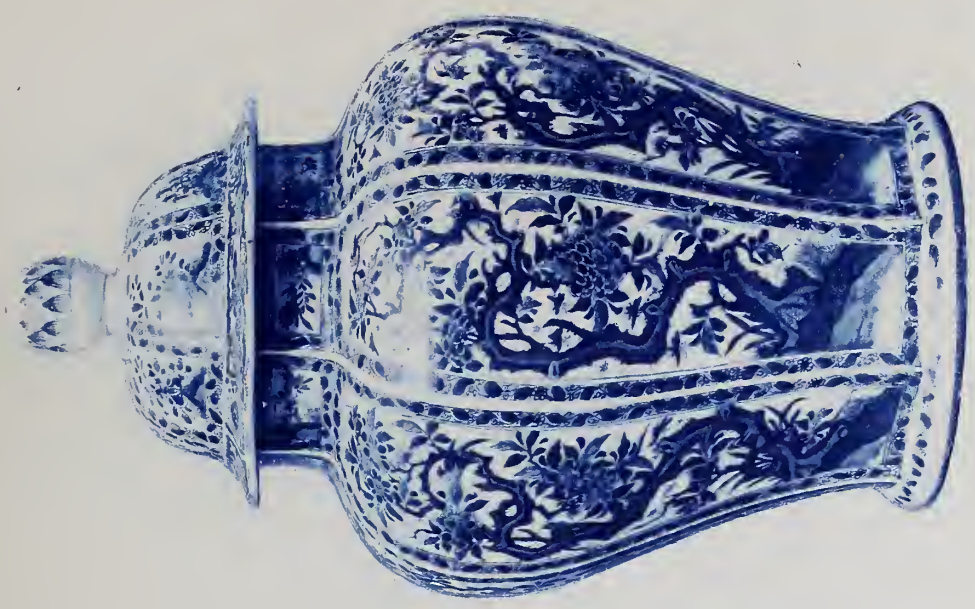
HIGH-SHOULDERED oviform, with short neck and everted base. Fine hard-textured seventeenth century porcelain, sustaining a brilliant cobalt-blue painting under a pellucid and perfect glaze. The design includes a series of four vertical panels displaying flower baskets alternately with landscape views. These panels are separated by vertical contrasting blue bands with white hawthorn (mei) blossom design. The rounded shoulder displays circular medallions with lotus-flower details, separated by flowering potted plants; all being posed on the wide blue lambrequin border. The embellishment is completed at the neck by narrow bands in lanceolated and contiguous semicircular forms. Has teak-wood cover.

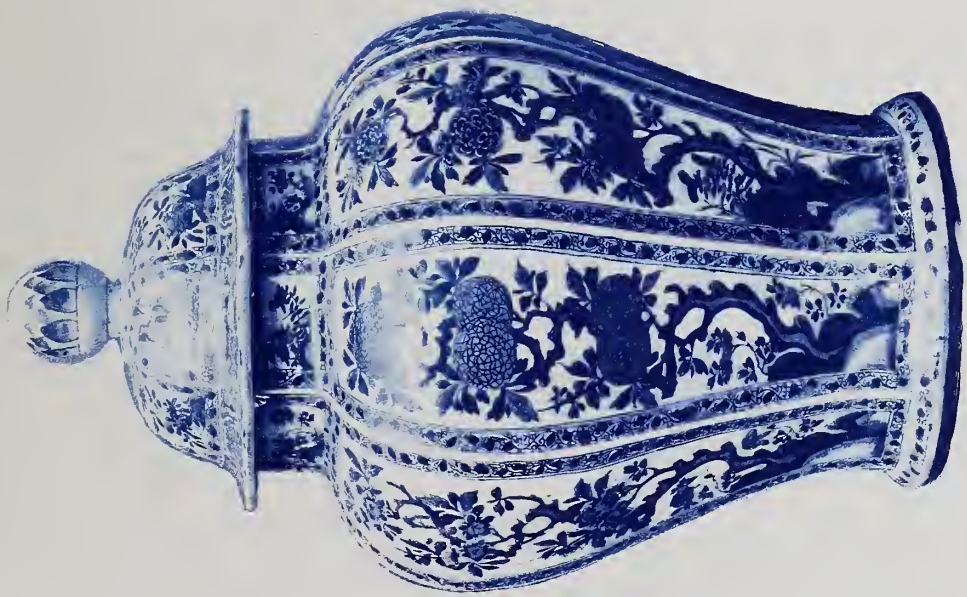
Date: Era of K'ang Hsi Height, 23 inches Diameter, 13 inches

Plate XL

No. 348
—
Stately
Blue and White
Jar

No. 348
—
Stately
Blue and White
Jar





No. 351. Tall Blue and White Vase

SLENDER baluster form, with underglaze cobalt-blue decoration presenting varied flowering trees and plants, among which appear blossoms of the wild prunus, chrysanthemum, and magnolia, together with fragmentary landscapes. The shoulder is encircled by a deep cinquefoil lambrequin design, while the base displays an ascending flowered gadroon border. With or-molu-bronze stand.

Date: Era of K'ang Hsi Height, 16¼ inches Diameter, 8 inches

No. 352. Large Blue and White Hexagonal Vase

WITH linear compressed shoulder and attenuated tall neck, the decoration in deep underglaze cobalt-blue presenting on the expanding lower section six vertical panels that alternately display emblematical fruit and flower motifs, while other floral sprays are uniformly displayed on the receding neck. Diverse borders in lanceolated and angular designs finish the rim of shoulder, with fanciful floral pendants that are repeated at the neck and in a reversed form at the base, together with floral and fruit details. Underneath, the panel bears a double ring mark.

Date: Era of Ch'ien Lung Height, 27¼ inches Diameter, 13 inches

No. 353. Tall Blue and White Vase

Mei p'ing

NARROW-NECKED goulot or gallipot shape, tapering downward from the shoulder. Thickly potted porcelain, possibly Annamese, painted in underglaze cobalt-blue with large flowering variety of peony trees growing close to rockeries. In the Ming style and showing two shades of blue under a vitreous grayish-white crackle glazing. Has a biscuit foot and uncertain provenance.

Date: Probably XVIII century Height, 32½ inches Diameter, 15 inches

No. 354. Blue and White Bottle-shaped Vase

GRACEFUL pear shape, receding into a slender neck with slightly everted lip and spreading foot. Pellucid white porcelain, the decoration, in deep cobalt-blue under the brilliant glaze, presenting varied panels of flowers, vases, beakers, and seated maidens holding fans. The neck has scalloped borders and strewn blossoms. Bears double ring mark.

Date: Era of K'ang Hsi Height, 10¾ inches Diameter, 4¼ inches

Plate XLI

No. 355. Blue and White Bottle-shaped Vase

COMPANION to the preceding, with slight variation in detail. Without mark.

Date: Era of K'ang Hsi Height, 11 inches Diameter, 4¼ inches

Plate XLI

Plate XLI

No. 354
—
Blue and White
Bottle-shaped
Vase

No. 356
—
Blue and White
Bottle

No. 356
—
Blue and White
Bottle

No. 355
—
Blue and White
Bottle-shaped
Vase

No. 356. Pair of Blue and White Bottles

BULBOUS pear shapes, with receding tubular necks. The decoration, which is finely painted in brilliant underglaze blue, consists of various ornaments, vases, ribbon and tasselled pendants, supplemented by successive borders and a band of sceptre-head scrolls. The neck includes floral motifs.

Date: Era of K'ang Hsi Height, 12 inches Diameter, 6½ inches

Plate XLI

No. 357. Blue and White Vase

Heightened with red

CYLINDRICAL "club shape," the decoration, with brilliant underglaze cobalt-blue, including a modicum of copper-red, and presenting an interior view of a summer palace that opens on a terraced garden and is occupied by an empress who is surrounded by her ladies-in-waiting; some of these bear fans of state and bannerettes. A minister in ancient costume stands on a drab and red coloured mat, bearing an ancestral tablet of ceremony, attended by servants who are depicted carrying presents. The accessories, with scrolling cloud strata, include palm trees and vibrant blue rocks. The scene is beautifully painted in rich cobalt-blue of varying depths. Bears double ring mark, ascribed to the period of K'ang Hsi.

Date: Late XVII century Height, 17¼ inches Diameter, 7½ inches

No. 358. Pair of Blue and White Palace Jars

TALL ovoid shapes, with brilliant cobalt-blue underglaze decoration of the seventeenth century, sustaining deep scalloped lambrequin borders in quadrifoil forms, with well defined blue outline, enclosing peony flowers and fanciful leafy scrolls in white reserve on blue ground. Four blue lozenge-shaped floral panels appear on the white field below, supplemented at the base by an ascending palmation. The blue flower brocaded design extends into the neck. The blue and white dome-shaped cover, en suite, surmounted by fuh-lions, displays lambrequin design.

Date: Era of K'ang Hsi Height, 34 inches with cover Diameter, 19 inches

No. 359. Cylindrical Blue and White Vase

THE so-called "club shape," or "rouleau," with short everted neck. Clear white Ta Ch'ing dynasty porcelain, with deep cobalt-blue underglaze presenting a blue ground of conventionalized lotus design, interrupted by six diversely formed panels, in white reserve, containing pictures of landscape, "sea-horses" (over waves), flower baskets, deer under trees, and gift objects of the Mandarin. The shoulder is surrounded by a floral border and the rim of neck by a band of dentations.

Date: Era of K'ang Hsi Height, 16 inches Diameter, 7½ inches

No. 360. Blue and White Temple Jar

With original cover

ROUND-SHOULDERED oviform, with short neck. The decoration, in underglaze cobalt-blue, is composed of a series of four arched panels, each picturing a mythical animal of the ch'i-lin (ky-lin) genre, standing on rocks and under cloud scrolls, together with bordering. Bears a double ring mark, and the porcelain cover presents a group of children at play.

Date: Era of K'ang Hsi Height, 16 inches with cover Diameter, 9 inches

No. 361. Blue and White Hawthorn Plum Jar

Mei hua Kuan

SO-CALLED "ginger jar," of ovoid shape, with lustrous cobalt-blue underglaze decoration on a cumulus-blue ground, sustaining painted reticulations to represent fissures of breaking ice, relieved by clusterings of prunus blossoms (mei-hua) reserved in the white and intermingled with scattered single buds (emblems of the New Year).

Date: XVIII century Height, 10 inches with cover Diameter, 7½ inches

No. 362. Blue Hawthorn Plum Jar

OVOID form, with cobalt-blue decoration under the pellucid glaze, presenting the wild prunus tree (mei-hua) with four branches spreading alternately downward from the shoulder and upward from the base, closely filled with white blossoms and buds against a vibrant blue ground, cross-hatched to suggest "breaking ice." The cover is of later period.

Date: XVIII century Height, 9½ inches Diameter, 8 inches

No. 363. Two Blue Hawthorn Jars

GALLIPOT shapes, the cobalt-blue decoration under the pellucid glaze presenting mei-hua or so-called "hawthorn blossoms," scattered in clustering groups upon a blue and white ground, with delicate cross-hatching symbolizing broken ice and approaching spring.

Date: Era of K'ang Hsi Height, 7 inches Diameter, 4 inches

No. 364. Two Small Blue Hawthorn Jars

OVOID shapes, invested with a brilliant cobalt-blue decoration marked with cross-hatched reticulations to suggest the conventional fissures of breaking ice, and intermingled with white reserve clusterings of prunus blossoms and scattering buds. Bear ring marks.

Date: Era of K'ang Hsi Height, 5¾ inches Diameter, 4 inches

No. 365. Another Small Blue Hawthorn Jar

OVOID shape, with own cover, presenting scattering clusters of plum (mei-hua) blossoms, similar to the preceding examples. Without mark.

Date: Era of K'ang Hsi Height, 5½ inches with cover Diameter, 4 inches

No. 366. Two Small Blue Hawthorn Jars

OVOID shapes, the cobalt-blue decoration with clusters of plum blossoms (mei-hua) reserved in the white over the cumulus-blue background, showing the fissures of breaking ice. With covers.

Date: Era of K'ang Hsi Height, 6 inches Diameter, 4¼ inches

No. 367. Two Blue and White Beakers

EVERTED cylinder forms, their rim expansion exceeding the spread of the base. The underglaze painting is executed in brilliant cobalt-blue, with white reserves ornately outlined. Each example presents two deep Vandyck borders that, with intricately scrolled foliations, spring upward from the base and downward from the rim respectively. The white interspaces display isolated blue floral sprays. With covers.

Date: Era of K'ang Hsi Height, 9 inches Diameter, 4¼ inches

No. 368. Three Blue and White Jars

OVOID forms, with deep blue Vandyck borders uniformly encircling the shoulders and bases, and having foliations enclosing outlined ornamentation in white reserve. The intervening white field bears detached blue flower sprays. With covers en suite.

Date: Era of K'ang Hsi Height, 8 inches Diameter, 4 inches

NOTE: The preceding three examples complete a garniture of five pieces.

No. 369. Tall Blue and Red Hawthorn Cup

DEEP shape, with everted rim; the pale blue underglaze criss-crossed reticulation simulating fissures of breaking ice, over which appear red mei blossoms of soft peach-bloom tint. Bears a blue six-character Ch'êng Hua mark.

Date: Era of K'ang Hsi Height, 5¼ inches Diameter, 4¼ inches

No. 370. Decorated Blue and White Bowl

WITH brilliant underglaze cobalt-blue decoration, the exterior presenting lotus flowers and seed-cups amid leafy scrolls, which motif is also applied to the interior. Bears a six-character mark of its period.

Date: Era of K'ang Hsi Height, 3½ inches Diameter, 7½ inches

No. 371. Decorated Blue and White Bowl

SEXTUPLE lobed shape, the cobalt-blue underglaze decoration showing white reserved floral details against the blue foundation. Bears a six-character mark of its period within a double ring.

Date: Era of Yung Ch'êng Height, 4 inches Diameter, 7½ inches

GROUP OF
RARE BLUE AND RED PORCELAINS

No. 372. Blue and Red Wine-dragon Vase

TALL gourd shape, with elongated and bulbous (renflé) neck. An Imperial Ta Ch'ing dynasty porcelain example, luxuriantly decorated in underglaze cobalt-blue and copper-red against a lustrous white ground, and presenting nine red and blue dragons rampant amid symbolical polyporous fungus or ling-chi clumps. The design covers the entire body from rim of base to upper lip. Has a biscuit foot.

Date: XVIII century Height, 26¾ inches Diameter, 14½ inches

No. 373. Large Blue and Red Palace Vase

TALL oviform contour, with wide flaring cornet neck. Ta Ch'ing porcelain, with rich copper-red and cobalt-blue underglaze painting, presenting a panoramic landscape with villages and summer houses in the hills, and including lake inlets and arched bridges. Agriculturists and other human figures are introduced over the scenery, together with fishermen in boats. The inlets are bordered by rugged cliffs, and outlying mountains reach far into the neck. All is animated and freely painted after one of the old masters.

Date: Early XVIII century Height, 34 inches Diameter, 15 inches

No. 374. Large Blue and Red Palace Vase

WITH bulbous oviform body and flaring neck, sustaining two red horned dragon handles. Sonorous white Ta Ch'ing porcelain, decorated in brilliant underglaze cobalt-blue and copper-red, and uniformly presenting a light peach-red wave pattern, with a superposed design of large blue lotus flowers that spread, amid leafy scrolls, over the entire body. Four flying ducks are introduced as emblems of fidelity.

Date: Era of Yung Ch'êng Height, 25½ inches Diameter, 15 inches

No. 375. Large Blue and Red Genii Vase

HIGH-SHOULDERED oviform, with flaring neck. The painting, executed in underglaze copper-red and cobalt-blue, comprehends Taoist immortals and Rishi, borne on varied attributes as they cross the sea to the "Isle of the Blest." The neck holds Shan Kien, who rides backward on his mule to enjoy his favourite view while it lasts; opposite to him appears Ma She-huang, the physician, who is being taken to the Taoist heaven on the back of a dragon that he cured. Among other more familiar Taoist genii are Lan Ts'ai-ho, with the flower basket; Lu Tang-ping, with a sword athwart his back; Li T'ieh-kuai, the beggar with crutch; and Han Siang-tsu, with the flute; while the other, on the back of a crawfish, is unidentified.

Date: Era of Yung Ch'êng Height, 24 inches Diameter, 10½ inches

No. 376. Large Blue and Red Palace Vase

EXPANDED oviform shape, with attenuated neck and two rudimentary butterfly handles. The body is mainly covered by a small blue flowered "honeycomb" brocading, strewn with small red mei blossoms. This flowered and brocaded motif is interrupted at the shoulder and body by picture panels in reserved foliated forms, upon which appear miniature landscape and lake scenes painted in underglaze red and blue. The neck, with cognate blue honeycomb brocading, is encircled by four rouge-de-cuivre or red shou emblems of longevity in circular forms.

Date: Era of Ch'ien Lung Height, 19¾ inches Diameter, 14 inches

Plate XLII

Plate XLII

No. 381

Large
Decorated
Palace Vase

No. 376

Large
Blue and Red
Palace Vase

No. 377. Large Blue and Red Decorated Vase

OF oviform shape, with curving tubular neck. The decoration, in underglaze cobalt-blue and soft copper-red (rouge de cuivre), presents a series of three clawed dragons and bats posed against a background of engraved white wave design. The shoulder is encircled by a deep lambrequin border in flowered red diaper pattern with equidistant interruptions in the form of vertical tablets that display archaic blue dragon devices. A varied series of small borders finishes the neck, together with four medallions picturing "fuh-dogs," bats, and Taoist emblems.

Date: Era of Yung Ch'êng Height, 27 inches Diameter, 12¼ inches

No. 378. Large Red and Blue "Conquering Hero" Vase

TALL oviform body, with flaring neck supporting two grotesque animal handles; the opulent decoration, in rich underglaze copper-red and cobalt-blue tones, presenting a panoramic landscape in connection with an historical episode of the wars during the Han and the succeeding dynasty. In the foreground, approaching from the left, are seen a wheel-cart with ladies and some warriors with banners, one of whom, with martial appearance and long beard, is mounted and crossing a bridge. This personage is assumed to be the hero, Kuan Ti, who later was deified as the "God of War." Here he is depicted as the conqueror of a city, where the chief official receives him with presents. Above on the neck are seen the watch-towers of the city; the reverse side shows a battle scene.

Date: Era of K'ang Hsi Height, 32½ inches Diameter, 14½ inches

No. 379. Large Blue and Red Lion-dog Vase

HIGH-SHOULDERED oviform, with flaring neck; painted in rich underglaze cobalt-blue and copper-red (chi-hung) showing a "peach-bloom" nuance. The decoration presents nine shih-tzŭ, or lion-dogs, in blue, playing with brocaded ball emblems entwined with fillets. These fantastic animals are freely posed against a ground that is covered with a white wave pattern.

Date: Era of Yung Ch'êng Height, 25¼ inches Diameter, 9 inches

No. 380. Decorated Blue and Red Bottle

NARROW-NECKED goulot or mei p'ing shape, the decoration, in underglaze cobalt-blue and copper-red, presenting a blue fretted background interrupted by two large white foliated reserves that enclose peach-red lion-dogs (shih-tzŭ-kou) playing with a brocaded ball emblem. Other small intermediary panels sustain lotus-flower motifs in kindred red peach-skin tones.

Date: Era of Yung Ch'êng Height, 10¼ inches Diameter, 5¼ inches

PORCELAIN GROUP
WITH YELLOW FOUNDATION

No. 381. Large Decorated Palace Vase

BROAD oviform, with everted neck and rudimentary butterfly handles. The shoulder carries a deep blue scalloped lambrequin motif, filled in with red and green flowers, while the body sustains a solidly applied citron-yellow enamelled foundation, relieved by an ornate scrolling lotus-flower border motif painted in the polychrome colours of its period. The yellow body colour is continued at the neck, where it forms a contrasting note with the ascending blue flower and leaf bordering. The base is encircled by fanciful gadroon and sceptre-head bands.

Date: Era of Ch'ien Lung Height, 20¼ inches Diameter, 16 inches

Plate XLII

No. 382. Large Blue and Yellow Pilgrim Bottle

OVOID contour, with small tubular neck and two curved handles; presenting an underglaze cobalt-blue decoration in the form of varied floral sprays reserved against the contrasting Imperial yellow enamelled body. Blue plantain leaves surround the small yellow neck, and below a narrow rim band completes the blue details. Bears a blue seal mark of its period.

Date: Era of Yung Ch'êng Height, 15 inches Diameter, 12 inches

No. 383. Large Blue and Yellow Pilgrim Bottle

FLATTENED circular or so-called "full moon" shape, with cylindrical neck and small recurved handles; sustaining an overglaze citron-yellow glazed body colour with underglaze cobalt-blue decoration in reserve. The obverse and reverse sides uniformly present an umbilical centre medallion with a stellation of sceptre heads encircled by angular key-fret (lei-wên) bands, supplemented by a wide scalloped border with eight radial lappet-like divisions, holding the Buddhist chi-hsiang, or "precious objects of good omen." Narrow key-fret and scrolling blue arabesques encircle the sides, while similar scroll motifs on base and neck involve the sacred ling-chih. Bears a blue seal mark of its period.

Date: Era of Yung Ch'êng Height, 19½ inches Diameter, 15 inches

Plate XLIII

No. 384. Another Blue and Yellow "Full Moon" Vase

SIMILAR to the preceding example, with citron-yellow ground, showing the cobalt-blue underglaze decoration in deeper tones and bolder rendering. Bears blue seal mark.

Date: Era of Yung Ch'êng Height, 19½ inches Diameter, 15 inches

Plate XLIII

No. 385. Pair of Yellow and Green Beakers

CONVENTIONAL cornet forms, the ovate yellow central segments showing incised dragon scroll motifs picked out in underglaze blue, while the necks are encircled by long ascending plantain leaves with lustrous dark jade-green glazing. These leaf borders, in lighter green tone, are repeated below in descending form on the bases.

Date: Era of Ch'ien Lung Height, 12 inches Diameter, 6¾ inches

Plate XLIII

No. 383

Large
Blue and Yellow
Pilgrim Bottle

No. 384

Blue and Yellow
"Full Moon"
Vase

No. 386. Pair of Decorated Yellow Ginger Jars

OVOID shapes, with a so-called "Imperial yellow" glaze; presenting incised and separately coloured "gift objects" of the Mandarin, arranged in four groups that include flower vases with blossoms of the wild prunus, peony, and lotus, picked out in green, yellow, and blue tones with a modicum of white under the vitreous glaze. With covers.

Date: Late XVIII century Height, 11 inches Diameter, 7¾ inches

GROUP OF MISCELLANEOUS POTTERIES

No. 387. Large Yüan Pottery Plant Jar

DEEP circular shape, with ovoid contour and thick rounded rim. Massive Kuang-tung pottery of dense buff texture, with low-relief ornamentation on the exterior. Flowering iris and lotus plants are presented growing in shallow water, as indicated by a wave motif at the base. This reserved embellishment in outline of blossoms and leafage is lightly raised and freely picked out in turquoise-blue and creamy white, tinged here and there with pale amber against a background of dark purplish (manganese) blue glazing of soft lustre. The thick upper rim is separately glazed in light turquoise-blue, in harmony with the plants below. A Yüan type, ascribed to an early Ming era.

Date: XV century Height, 20 inches Diameter, 27½ inches

Plate XLIV

No. 388. Large Ming Pottery Plant Jar or Fish Cistern

DEEP circular shape, with flattened thick upper rim. Dense-textured Kuang-tung pottery, with relief embellishment and lustrous chocolate-brown glazing on the exterior, presenting flowering plants and a large phœnix bird depicted with spreading wings. The raised details, in ivory-white and chestnut tones, show peculiar tawny lustre. The interior is glazed in white.

Date: Ming dynasty Height, 20 inches Diameter, 25½ inches

No. 389. Green and Yellow Fish Jar

LOW globular form, with two monster-head handles and rudimentary rings of dense Kuang-tung stoneware. Its thick rounded rim presents an Imperial yellow glaze like the handles, while the body itself is covered with a vitreous cucumber-rind green enamel of even colour. The circular pottery stand, with broad grooving and engraved band, is glazed in dark mottled purplish brown. With pottery stand.

Date: Ming dynasty Height, 13 inches with stand Diameter, 17 inches

No. 390. Three Green Cochin-Chinese Pottery Jars

OVIFORM bodies with short necks and five recurving loop handles, the ornamentation, in low relief, presenting lotus flowers with scrolling stems and foliage, picked out in deep amber-yellow against a green ground glazing.

Date: Early XVII century Height, 10 inches Diameter, 9 inches

Similar in type to those in the Tradescant Museum and in the Ashmolean Museum, Oxford.

No. 391. Three Green Cochin-Chinese Pottery Jars

SIMILAR to the preceding example, bearing five looped handles at the shoulder and a scrolling decoration in relief with yellow lotus flowers on green ground.

Date: Early XVII century Height, 12 inches Diameter, 10 inches

Plate XLIV

No. 387

Large
Yüan Pottery
Plant Jar

No. 392. Two Yellow and Green Splashed Pottery Jars

FASHIONED in curious octagonal form of pumpkins. Dense buff pottery, coated in a lustrous amber-yellow glaze with minute crackle and emerald-green splashes that are repeated on the covers. With short green stems.

Date: Ming dynasty Height, 11 inches Diameter, 6½ inches

MISCELLANEOUS EXAMPLES

No. 392A. Decorated Bat and Gourd Vine Vase

BOTTLE shape, with bulbous body and tubular neck; entirely covered with raised ornament, carefully picked out in iridescent aubergine and leaf-green glazes on a brilliant ground of Imperial yellow. The details present nine bats amid gourd vines with fruit—a good augury motif in the superlative, symbolizing long life and many blessings.

Date: Late Ch'ien Lung Height, 18 inches Diameter, 9½ inches

No. 392B. Wan Li Decorated Jar

TYPICAL oviform shape, the five-colour overglaze decoration on white ground presenting semi-nude Buddhist boys among rouge-de-fer red peony flowers and green leafy scrolls; varied borders encircle the neck and base. Mounting in rich Louis Quatorze or-molu.

Date: Ming dynasty Height, 17 inches Diameter, 10½ inches

No. 392C. Another Wan Li Jar

THE five-colour decoration presents fuh-lions amid peony flowers, together with varied borders in kindred colours. With or-molu mounting.

Date: Ming dynasty Height, 17 inches Diameter, 10½ inches

No. 392 D. Coral-red and Blue Decorated Vase

CYLINDRICAL club shape, with mortar-like neck; presenting a lustrous coral-red (rouge-de-fer) foundation, relieved by a cobalt-blue underglaze decoration, the details of which include a garden terrace with female musicians in a pavilion. One young lady is in a swing, and appears indifferent to a mounted young noble who is riding away, followed by his boy attendant.

Date: Late XVIII century Height, 16 inches Diameter, 7 inches

No. 392 E. Fourfold Carved Teak-wood Screen

WITH famille verte porcelain panels, including central panels with warrior subjects and oblong upper panels with floral details; the lower panels are glazed in céladon green.

Date: Era of K'ang Hsi Height, 39 inches Width, 46 inches

CARVED JADES, CRYSTALS, AND OTHER HARD STONES

CARVED JADES, CRYSTALS, AND OTHER HARD STONES

INHERITING both patience and skill, the Far Eastern jade-workers, centuries ago, attained preëminence in this, their special branch of industry, which they have industriously cultivated through many generations. Such advantages were singularly their own, and uniquely apart from other manifestations in the applied arts of the world.

Dates cannot always be ascribed with certainty when dealing with Chinese carved jades, the chief reason being that tools and methods of working have been the same during all periods. Forms and ornamentations, with slight variations, were chiefly archaic and often inspired by their ancient bronzes, which have served as models from one generation to another. So, too, it should be remembered that this glyptic art, like painting in China, has been fettered by traditions almost sacred to native ideas of antiquity; as, with the same fidelity of reproduction, the artists and craftsmen strained every faculty in repetition of forms handed down to them. We can arrive at conclusions only when studying some particular variety of jade that was quarried long ago, since later finds, whether nephrite or jadeite, differ in a measurable degree in quality and colour, just as modern lapidary work differs, forms becoming heavy and details no longer being carefully finished.

It is assumable that many of the chefs-d'œuvre in carved jade, coming chiefly from princely or mandarin possessions, were originally given either as Imperial gifts of state to ministers and warriors, or for scholarly attainments; others, obviously designed for ceremonial uses, have served in temples or private shrine worship; while still others may have been used as accessories to refined surroundings.

The high appreciation of jade in China, as one of the most precious materials, idealized in poetry and in the old Chinese classics "as the quintessence of creation," has extended from remote ages to our own time. The most beautiful substance in which the thought of man can be embodied; as satisfying to the eye as to the touch; its subtlety, its sheen of translucency when polished, combining mature appearance with freshness,—such are the

attributes that render jade so gratifying and pleasing to the Oriental mind. These alluring Eastern creations, therefore, won the enthusiastic admiration of Western connoisseurs, like Edward R. Bacon and Heber R. Bishop of New York, Robert B. Woodward of Brooklyn, Frederick L. Ames of Boston, Whitney Morgan of New Orleans, Samuel M. Nickerson of Chicago, Comte Kleczkowski of Paris,[1] and hosts of others; so the ne-plus-ultra specimens have excited not only interest, but the cupidity of keen collectors in both hemispheres.

It is stated in one of the Chinese classics, and may be repeated here, that sages of ancient times compared jade to virtue, "because it could not soil, nor could friction injure it." In this connection, a quotation may be permitted from the Li Ch'i, or "Book of Rites," where mention is made that a minister named Tzu Kung, of the Chou dynasty, said to Confucius: "May I venture to ask why it is that the model man values jade and despises steatite? Is it because jade is rare and steatite is common?" to which the philosopher Confucius replied: "The model man of old compared jade to virtue: it is of warm, liquid, and moist aspect, like benevolence; it is solid, strong, and firm, like politeness; when struck, it gives out a pure, far-reaching sound, vibrating long but stopping abruptly, like music; though faulty, it does not conceal its defects; like truth, it gives out a bright rainbow, it shows a pure spirit among the hills and streams, and in the whole world there is no one that does not value it. The Shih Ch'ing ('Book of Odes') says: 'When I think of my Lord, he is soft-looking, like jade.' That is why the model man values it so highly."

NOMENCLATURE

The Chinese character for jade, 玉, composed of three horizontal lines united by a perpendicular line through the centre, is the radical yü, used for a group of compounds relating to gems, or for their attributes in general, such as "beautiful," "precious," "perfect," and "rare,"—the Chinese saying, "Ch'i chen ju yü," meaning "rare and precious, like jade," while other terms are equivalent to "beautiful as jade," or "perfect, like jade."

The English term jadeite,[2] like its Chinese equivalent, fei-ts'ui, originally

[1] Comte Kleczkowski, an attaché of the French Embassy at Peking, who also served on the staff of General Comte Palikao, commanding the French forces during the T'ai-p'ing rebellion (1860–61).

[2] The word "jadeite" was coined by the French scientist M. Damour, in 1863, after his analysis of some wonderful white and emerald-green (fei-ts'ui) jades that had been brought to Paris by Comte Kleczkowski, attaché of the French Embassy at Peking. Such jades were the first of their kind to appear in Paris; and perhaps the most notable among these were the fei-ts'ui jewels of the Comtesse (née Tudor, of Nahant, Mass.), not to mention other jades secured by the Comte

applied to the emerald-green variety, has been lately extended to other types of this mineral, more especially to the blended green and white varieties found in small masses and chiefly utilized for jewelry. It may be said that jadeite is found in much greater variety than nephrite, though there are several typical and well-known forms. Some are not so easy to distinguish, its usual structure being a massive crystalline aggregate of granules with singular toughness, generally more translucent and vivid than nephrite, and so diversified in colour that it exhibits an infinite variety of translucent blendings, which are brought out by fine polishing.

Jadeite, when of uniformly brilliant emerald-green, is the most highly prized and rare type. Another precious and beautiful variety of emerald-green shows black flecking. Still another variety appears in the Bacon Collection, showing a pale turquoise-blue tint with black flecking. A light lavender jadeite with green and gray blendings is also rare and highly valued. Another not uncommon variety shows the grayish white and green markings poetically termed by native collectors "hua hsueh tai tsao," or "moss entangled with melting snow," its white crystalline structure suggesting melting snow veined with lichens or fresh moss greens.

Besides these, other types of dark green jadeite resembling serpentine and chloromelanite, said to come from Western Yunnan, are to be noted. Jadeite pebbles, like those of nephrite, often exhibit the red or brownish tones of the matrix crust, which is due to the penetration of iron from the soil in which they were embedded.

The native amateur likens a finished example of pure white jade to liquescent mutton suet, or congealed lard; another variety is likened to "rice water," another resembles "cream and whey," and still another is called "camphor jade" owing to its crystalline structure.

Nephrite varies widely between pure white (called pai-yü by the Chinese) and many faint shadings of grayish or greenish tones; other varieties are pale yellow (like beeswax), bluish grays (tsui-yü), half white and half red (juan-yü), brown (tzu-yü), black (chieh-yü), ink-coloured (mo-yü), concluding with moss-green (like boiled spinach), which is the most common form of nephrite, termed pi-yü and, locally, Ma-na-assu, meaning "the stone from Manas," in Sungaria, where it was especially quarried.

Nephrite belongs to the amphibole group of minerals, distinguished from termolite, actinolite, or white hornblende solely by its structure, which is

for Empress Eugénie. Later the Kleczkowski Collection of Jades and Porcelains was exhibited in the Musée des Arts Décoratifs (*circa* 1884), when the collection was purchased *en bloc* by the writer for a New York concern long since out of business. These were the objects that stimulated collectors like the late Heber R. Bishop, Mrs. Charles Morgan, Frederick L. Ames, S. M. Nickerson, W. T. Walters, Brayton Ives, and others in America.

always a compact aggregate of closely matted fibres, never discrete crystals, as are the others. This fibrous quality of structure in both nephrite and jadeite makes them very difficult to cut. To the Chinese, the traditional source of jade has been the rivers flowing from the K'un-lun Mountains. Native books on jade give Lan-t'ien, in the province of Shensi, as one of the sources of jade, but the supply there appears to have been exhausted long ago (*vide* Laufer, p. 24).

Probably the most beautiful jade objects have been executed in the Imperial ateliers of Peking during the eighteenth century. It may be assumed that many of the precious jades now in European and American collections first came into dealers' hands through the looting of the Yüan Ming Yüan, or Summer Palace, during the T'ai-p'ing rebellion, and after the Anglo-French occupation of Peking in 1860.

The most extensive collection of jade and other hard stones in existence anywhere to-day is the Heber R. Bishop Collection, on exhibition at the Metropolitan Museum of Art in New York City, consisting of about one thousand pieces, which took Mr. Bishop, to the writer's knowledge, close to a quarter of a century to make. Among these are some of the rarest examples known. The Bishop Collection is supplemented by a collection of han yü and "tomb jades" lately presented by Mr. Samuel T. Peters.

The Field Museum of Natural History in Chicago houses Mrs. Blackstone's Collection, made through Professor Berthold Laufer, which is composed chiefly of Chou, Han, and so-called "tomb jades," which present an interesting archæological phase, setting forth the ancient culture and life of the people in China before the Christian era.[1] The Art Institute in the same city shows the Nickerson Collection, noted for its beautiful eighteenth century jades.

The Boston Museum of Art contains the collection of jades and other hard stones donated by the late Frederick L. Ames, among which are important and valuable examples, chiefly of the seventeenth and eighteenth centuries.

The Museum of the Brooklyn Institute of Arts and Sciences (Eastern Parkway) houses the splendid Woodward Collection of Jades, while the Isaac Delgado Museum of Art in New Orleans exhibits the interesting jade collection donated by the late Morgan Whitney, of that city.

The Bacon Collection of Jades and other hard stones, besides being of great extent and variety, contains many unique examples from princely collections, in the main making it a most notable possession.

[1] "Jade, A Study in Chinese Archæology and Religion," by Berthold Laufer. Anthropological Series: Vol. X. Chicago, 1912.

GROUP OF WHITE JADE OBJECTS

No. 393. White Jade Reticulated Rose Jar

UNIQUE globular shape, raised on three slender feet; with pierced and ornately carved ornamentation. The tripod bowl presents an elaborate mu-tan peony-flower motif, with three phœnix birds, carefully carved in the round and continued with great technical perfection of detail on the interior, where the blossoms, birds, and foliage are shown with equal fidelity in rendering. The cover, with cognate pierced ornament, cut from the same translucent white nephrite, presents three dragons amid peony flowers, surmounted by an open carved peony-flower knob with undercutting and foliage. An Imperial example, accompanied with double stands, executed in elaborate openwork carving.

Date: XVIII century; era of Ch'ien Lung — Height, 7½ inches with cover — Diameter, 7¼ inches

Plate XLV

No. 394. White Jade Dragon Vase

FASHIONED in tall ovoid form, with two archaic bird-head handles including loose rings, from a solid block of white nephrite (pai-yü) of translucent quality. The boldly carved embellishment in high relief presents a pair of dragons that have arisen from the sea in quest of the effulgent pearl-like jewel; their bodies appearing in the round, while their claw feet clasp the sides of the vase. The cover, of cognate jade, is surmounted by a coiled dragon.

Date: XVIII century; era of Ch'ien Lung — Height, 9 inches with cover — Width, 4¼ × 2½ inches

Plate XLV

No. 395. Tall White Jade Lotus Ewer

SLENDER ovoid form with curving lotus-stem handle and lotus-leaf spout, supported by lotus blossoms. Other lotus blossoms, carved in free relief, sustain Buddhistic figures of youths, symbolizing purity, like the flowers. The vase itself is supported on a lotus flower, and its cover, of like material, is surmounted by two flowering buds carved with openwork and undercutting.

Date: XVIII century Height, 9¼ inches with cover Width, 4½ × 2½ inches

Plate XLV

No. 396. White Jade Vase and Bird Group

SCULPTURED from a mass of grayish-white nephrite, the group includes a covered vase of slender baluster form with four small archaic dragon handles. Beside the vase appears a water coupe of shallow quadrilobed form, resting upon openwork fungus stems, while its upper rim sustains a free standing phœnix bird carved in the round and finely polished. Bears seal mark of the Ch'ien Lung period. Accompanied by an elaborately carved ivory stand.

Date: XVIII century Height, 5 inches Width, 5 × 2½ inches

Plate XLV

No. 397. White Jade Animal Group

REPRESENTING three fuh-lions (shih tzŭ), sculptured from a solid mass of white nephrite (pai-yü) with inserted black obsidian eyes. The larger grotesque animal, with flame-like appendages and bushy tail, is depicted in standing pose "guarding its young." One of these clings to the side, while another appears on the back of its protector.

Date: XVIII century Height, 4 inches Length, 5¼ inches

Plate XLV

No. 394
—
White Jade
Dragon
Vase

No. 393
—
White Jade
Reticulated
Rose Jar

No. 395
—
Tall
White Jade
Lotus
Ewer

No. 399
—
White Jade
Bowl

No. 396
—
White Jade
Vase
and
Bird Group

No. 399
—
White Jade
Bowl

No. 398. Imperial White Jade Bowl

Yü tso wan

WIDE rounded shape, posed on four low feet and supporting four carved handles in the form of bats, together with suspended rings. Its exterior carries a broad band of hieratic scrolls and cartouche motifs between the handles, the white nephrite (pai-yü) showing an even suet-like colour of the "mutton-fat" variety, with translucency and fine polish.

Date: XVII century Height, 3½ inches Diameter, 10 inches

No. 399. Pair of White Jade Bowls

Shuang wan

LOW circular forms with four rudimentary feet. Fashioned in pure white nephrite (pai-yü) of even colour and suet-like translucency, trending to the "mutton-fat" variety. The exteriors display a dentillated band of contiguous small raised cubes, while the interiors sustain the "double-fish" or Buddhist yü emblem, symbolizing conjugal felicity, carved in tangible bas-relief.

Date: XVIII century Height, 2 inches Diameter, 5¾ inches

Plate XLV

No. 400. Imperial White Jade Brush Jar

WIDE cylindrical pi-t'ung shape, raised on four low rudimentary feet. Fashioned from a large block of pure white nephrite (pai-yü), its limpid translucency and uniform colour displaying the esteemed suet-like "mutton-fat" variety. A landscape (shan-chu) is presented on the exterior, artistically carved in sunken relief, with high cliffs, fruit and fir trees; all subservient to the beautiful material itself.

From the Prince Kung Collection.

Date: XVIII century Height, 5 inches Diameter, 5¾ inches

This rare example is supported on a gilt-bronze balustraded stand in quadrangular form, studded with numerous amethyst and green beryl stones, with dragon corner ornaments.

No. 401. White Pierced Jade Rose Jar

OF semi-globular shape, supporting two clusters of intricately carved openwork peony flowers. The bowl itself is raised on a spreading rimmed foot, with fanciful pierced leaf ornaments, while its perforated body, with finely polished undercutting, sustains peony flowers amid foliage. The same openwork and floral motif is repeated on the domed cover, supplemented by a delicately pierced peony flower knob.

This example is accompanied by a bowenite (pseudo-nephrite) stand.

Date: XVIII century Height, 3¾ inches Width, 5 inches between handles

No. 402. Tall White Jade Rustic Vase

CARVED from a solid block of grayish-white nephrite to represent a plant with long ensiform leaves, growing amid rockeries that flank the base. The curling and campanulate leaves form deeply hollowed apertures to hold the season's flowering twigs.

Date: XVII century Height, 11½ inches Width, 4½ × 3 inches

No. 403. White Jade Mountain Retreat with Figures

SCULPTURED in a block of white nephrite to represent a mountain-side cliff and cave, including the figure of a Buddhist Arhat, who is seated under a pine tree holding a rosary. His sandals are removed and appear near by, where an attendant is seated preparing tea. An inscription on the upper side of the cliff dwells on the Arhat's long meditative abstraction and contains Buddhistic "thoughts on the glories of human deeds and those of nature paling into insignificance beside the silent working of the eternal law."

From the Prince Kung Collection.

Date: Probably late Ming Height, 10½ inches Width, 7 × 3 inches

No. 404. Blended Gray Jade Bird Ewer

Kai chiu hu

FASHIONED in the flattened form of an ancient wine vessel (chiu-ch'e-tsun), intended for ritual use; being cut from a block of grayish-white nephrite marked with brownish-red and yellow clouding from the matrix. The archaic ewer, with carved embellishment, includes elephant-head and ring handles and is supported on the back of a dove-like phœnix bird sculptured in the round, with crested head and extended curving plumage. The cover, en suite, fitting the curve of lip, is ornamented with a bird's head and open scroll-work crowning.

Date: Ming dynasty Height, 11 inches with cover Width, 6 × 2 inches

Plate XLVI

No. 405. White Jade Dragon Bowl

IN globular shape and ornamented with five young dragons that appear carved in high relief. Fashioned from a mass of white nephrite (pai-yü) showing a translucent quality with fine polishing. Three of the lizard-like creatures reach the inverted rim and show their heads freely above the aperture. The rounded base is encircled by a bordering of swirling waves.

Date: XVIII century Height, 3 inches Diameter, 5 inches

No. 406. White Jade Duck Ornament

SCULPTURED in limpid white nephrite (pai-yü), the waddling bird is represented walking with its head turned backward and holding a flowering chrysanthemum twig in its beak. Other herbage and clumps of pierced and undercut vegetation appear below in support of the bird's body.

Date: XVIII century Height, 6 inches Length, 7 inches

Plate XLVI

No. 407. White Jade Bird and Fruit Vase

REPRESENTING a phœnix bird with a fruit-bearing stem in its beak, sculptured in white nephrite with yellowish marking. Surrounded by coalescent branches of an old peach tree, including rockery and fungus forms rendered in free relief, with openwork carving and undercutting.

Date: XVIII century Height, 6¼ inches Width, 7½ × 2¼ inches

Plate XLVI

Plate XLVI

No. 407
—
White
Jade
Bird
and
Fruit
Vase

No. 404
—
Blended
Gray
Jade
Bird
Ewer

No. 416
—
Yellow
Jade
Phœnix-bird
Vase

No. 412
—
Clouded
Gray
Jade
Twin
Vases

No. 406
—
White
Jade
Duck
Ornament

No. 413
—
Sculptured
White
Jade
Stag

No. 415
—
Jade
Animal
Group

No. 414
—
White
Jade
Water
Coupe

No. 408. Small White Jade Dragon Vase

EVEN-COLOURED white nephrite (pai-yü), translucent and finely polished, presenting a bulbous body with tubular neck encircled by a boldly carved dragon that has just risen from the waves in pursuit of the effulgent jewel.

Date: XVIII century Height, 5½ inches Diameter, 2¾ inches

No. 409. White Indian Jade Cup

Hsi-fan-tso chan

ELONGATED multilobed form with scalloped rim. Thinly fashioned from a block of limpid white nephrite-jade of flawless quality and suet-like translucency. The delicate carving, under perfect polishing, includes serrated leaves in low relief at opposite ends, with dainty projecting open-work scrolls serving as handles. Underneath, the foot is carved to resemble a blossom and its corolla, showing curved undercut petals. Its lobed exterior bears delicately incised inscriptions, written by Emperor Ch'ien Lung to indicate the virtue of this particular jade cup, when used for spiced or medicinal wine.

From the Prince Kung Collection.

Date: Early XVIII century Height, 2¼ inches Width, 7½ × 4¼ inches

No. 410. White Indian Jade Cup

Hsi-fan-tso chan

GRACEFUL elongated quadrilobed shape with thinly cut sides, presenting a limpid white nephrite of flawless colour and suet-like translucency. The delicate lapidary work and carving include two narrow serrated leaves which rise from the five-petalled blossom at the base and terminate in recurved open forms as dainty handles. Finely polished. Has an elaborately carved stand with fine openwork lotus flowers.

From the Prince Kung Collection.

Date: Early XVIII century Height, 2 inches Width, 5¼ × 4 inches

No. 411. White Jade Twin Vases

Yu ying-hsiung

IN twin cylindrical forms used as receptacles for precious written scrolls. Fashioned from a single block of white nephrite (pai-yü), following the model of ancient bronze arrow receptacles given as rewards for military prowess under the honorific name of ying hsiung, or "champion vases." The coalesced tubes are supported on the obverse side by two grotesque monsters; one is intended to represent an eagle (ying) with a ring in its beak, perched on the head of an archaic bear (hsiung), jointly giving the above applied name. Its reverse side sustains an elongated vertical handle, and the twin covers, en suite, are connected by a horizontal bar with knob.

Date: XVII century Height, 8¼ inches Width, 3½ × 2½ inches

No. 412. Clouded Gray Jade Twin Vases

CYLINDRICAL scroll receptacles, similar to the preceding example, copied after ancient bronze arrow stands. Sculptured from a block of gray-toned nephrite blended with corrosive yellowish clouding. The twin tubes are ornately ornamented with bands of hieratic scroll and "grain" patterns, brought out in relief above the archaic bird wings, while leaf borders surround the base behind the grotesque sprawling animal. The reverse side bears a vertical handle with curved ends, and the twin covers sustain a dragon boldly carved with undercutting.

Date: Sung dynasty Height, 11½ inches Width, 4½ × 3 inches

Plate XLVI

A similar twin-cylinder vase of white jade is exhibited in the Salting Collection, Victoria and Albert Museum, London.

No. 413. Sculptured White Jade Stag

IN recumbent form, its head looking up. The white nephrite paperweight shows grayish-brown mottling on its back toward the haunches, and is of translucent quality and soft polish.

Date: XVII century Height, 3 inches Length, 5½ × 3 inches

Plate XLVI

No. 414. White Jade Water Coupe

A PALE white nephrite (pai-yü) carving, in the form of curling cordate leaves of the lotus, with stems and a small bud, supplemented by a frog. The larger leaf below, resting upon its own stem, forms the coupe.

Date: XVII century Height, 4¾ inches Length, 7 inches

Plate XLVI

No. 415. Jade Animal Group

PRESENTING a large and two small goats, supplemented with fruit, flower, and fungus emblems. Sculptured from an old grayish-white nephrite boulder with yellowish-red clouding. The larger animal bears a twig of mei blossoms in its mouth, together symbolizing "the revivifying power of spring." A pre-Ming example.

Date: XIV century Height, 3½ inches Length, 4 × 2½ inches

Plate XLVI

No. 416. Yellow Jade Phœnix-bird Vase

ARTISTICALLY sculptured in the form of a slender quadrangular vase with bird-formed handles and cover; the rare yellow nephrite (huang-yü) presenting an even colour, like beeswax. The vase itself is supported by a pair of phœnix birds carved in high relief on its obverse side, together with rockery and cloud patches, which details are extended to the reverse side. The oblong cover, en suite, is surmounted by a seated phœnix bird carved with openwork and curling feathers.

From the Prince Kung Collection.

Date: XVII century Height, 8¼ inches Width, 6 × 2½ inches

Plate XLVI

No. 417. Jade Lotus-leaf Coupe

TRANSLUCENT light greenish citron-coloured nephrite with grayish-tan marking, carved in shallow form of an elongated lotus leaf with upturned edges and ribbing, the base including bent openwork stems with undercutting.

Date: Era of K'ang Hsi Height, 2 inches Length, 6 × 4 inches

No. 418. White Jade Dragon Vase

Yü lung p'ing

GRACEFUL pear shape, with its tubular neck encircled by a dragon, carved in the round with undercutting, appearing above cloud patches from which the creature has ascended. The translucent white nephrite (pai-yü), with fine polishing, presents an even suet-like colour of the rare "mutton-fat" variety.

Date: XVIII century Height, 7½ inches Diameter, 3¾ inches

No. 419. Two Grayish White Jade Boxes

CARVED in the natural form of squatting birds, their plump little bodies forming the ovate bowls, their legs in low relief amid the breast feathers. The wings and tail feathers are engraved in tangible forms.

Date: Late XVIII century Height, 2 inches Length, 3¾ inches

No. 420. White Jade Taoist Group

REPRESENTING Hsiao-she, one of the Taoist immortals, with reed (cheng) instrument resembling a Pan-pipe. The Taoist figure is supported on the back of a phœnix bird, which bears him to heaven. Sculptured in white nephrite with yellowish staining from the matrix.

Date: Era of Ch'ien Lung Height, 7¼ inches Length, 6¼ inches

No. 421. Light-green Jade Paper-weight

Shu chên

CARVED in the form of a recumbent Chinese buffalo-ox, presenting a blended grayish-green nephrite of translucent quality, enhanced by soft polishing from use and age.

Date: Ming dynasty Height, 2¼ inches Length, 4½ inches

No. 422. White Jade Dove-shaped Box

THE bird is represented seated, with a sprig of green in its beak; the upper half, with head and tail, forming the cover. Sculptured in white (pai-yü) nephrite of translucent even colour of the "mutton-fat" variety.

Date: XVIII century Height, 3 inches Length, 5½ inches

No. 423. White Jade Paper-weight

Shu chên

CARVED to represent a crab on lotus leaf. Greenish-white nephrite, slightly stained from iron inclusions, with undercut stems and soft polish showing translucent quality.

Date: Ming dynasty Height, 1¾ inches Width, 6 × 5 inches

GROUP OF
JADEITE CABINET OBJECTS

No. 424. Blended Green and White Jadeite Twin Vases

Shuang p'ing

THE blended light emerald-green and crystalline white fei-ts'ui suggests the tints of "melting snow intermingled with moss." Fashioned in two coalescent quadrilateral pylon-like forms, showing young lizard-like dragons in free descending and ascending forms, serving as handles at either end. The vertical obverse panels separately present bas-relief bamboo and chrysanthemum trees, together with a small dog; while the reverse panels, in like low relief, show flowering iris and other plants with butterflies. Narrow fret borders uniformly finish the upper and lower rims. The covers, en suite (in one piece), sustain carved lizards.

Date: XVIII century Height, 8¼ inches with cover Width, 4 × 1½ inches

No. 425. Blended Green Jadeite Wine Pot

Yü chiu hu

FASHIONED in the round shape of a bamboo section, with recurved handle and spout in cognate forms. Characteristic fei-ts'ui yü, with brilliant emerald-green and white blending. Carved with linear ridges, the body includes leafy twigs of young bamboo shoots that spread in low relief on opposite sides. Has a small cover, en suite, carved with an openwork bamboo twig.

Date: XVIII century Height, 4 inches Width, 5 inches between handle and spout

No. 426. Green and White Jadeite Coupe

OF pomegranate fruit form, cut from a block of blended green and white fei-tsʻui yü; its carving, with attached stem and undercut foliage, including the representation of a small frog. Another frog appears in relief on the small cover.

Date: XVIII century Height, 1½ inches with cover Length, 4 inches

No. 427. Green Jadeite Incense Box

SHALLOW circular form, carved in flat relief; its cover presenting ornate hieratic scrolls with the lines of an ogre mask. The rare fei-tsʻui yü (jadeite) shows translucent emerald-green flecking amid the granular grayish-white structure; a notable example of the variety known as "melting snow intermingled with moss."

Date: XVIII century Height, 1¼ inches Diameter, 2½ inches

No. 428. Jadeite Ink Well

A LARGE symbolic peach surrounded by foliage the free stems of which, with undercutting, compose its base. Carved in a rare variety of fei-tsʻui yü (jadeite) with an interesting blending of light emerald-green and translucent grayish-white tones. The embellishment includes a bat and snail, which are posed around the hollowed aperture. The rounded cover, of light green jadeite, is carved with twigs and bats.

Date: XVII century Height, 3 inches Width, 5½ × 5½ inches

No. 429. Green Jadeite Vase

FLATTENED, angular form with ovate contour and receding neck, sustaining two looped handles with pendent rings. Carved from a single block of Imperial fei-tsʻui yü, bringing out a rich translucent green colour in the lapidary polishing. The two expanded ovoid sides present tablet-like panels above broad bands of ling-chih scrolls, carved with fretted background. Copied from ancient bronzes. Narrow lei-wên meanders finish the base and rim of neck, which motif is repeated on its cover.

Date: XVIII century Height, 10 inches with cover Width, 5 × 1¾ inches

No. 430. Two Green Jadeite Cups

OF unique quadrangular shape, with tubular projecting corners and angular handles. Vertical panels opposite the handles display grotesque masks and rings in bas-relief, while the obverse and reverse surfaces uniformly sustain delicately outlined young bamboo shoots. The rounded corners display shih-lung, or young dragons, and the covers, en suite, are ornamented with bird-headed corner finials and floral engraving.

Date: XVIII century Height, 4½ inches Width, 2¾ inches square

No. 431. Jadeite Tripod Incense Urn

SHALLOW, rounded form, with three low feet, sustaining two flattened monster-head handles that hold loose rings. The green and white blended fei-tsʻui yü (jadeite) presents the "melting white snow and green lichen" colouring. The obverse side displays a pair of dragons combatant between blossom motifs. The shallow round cover is carved with irregular concentric cloud scrolls and bears a coiled dragon knob.

Date: XVIII century Height, 3 inches Width, 4¼ inches

No. 432. Blended Lavender Jadeite Wine Pot

Yü chiu hu

COMPRESSED globular shape with receding shoulder, the side sustaining an upturned spout and recurved handle. Sculptured, with its cover, from a single mass of rare fei-tsʻui yü, of light translucent pink and lavender tones blended with pistache clouding. The body is carved in low relief, displaying lotus trees with blossoms; while the shoulder, with raised floral details, is encircled by an engraved geometrical band. The cognate cover, ornamented with the eight Buddhist emblems, includes a sculptured fuh-lion knob.

Date: XVIII century Height, 6¾ inches Width, 10 inches between handle and spout

No. 433. Jadeite Brush Jar with Handles

Pi tʻung

PRESENTING a variegated grayish-white and emerald-green jadeite (fei-tsʻui yü) of translucent quality, its variety suggesting the native term "bits of fresh lichen or green moss mingled with melting snow." Fashioned in the circular form of a short giant bamboo section with two upstanding young bamboo stalks serving as handles, supported on either side by neatly carved leafage. Underneath, the panel is slightly sunken and polished.

Date: XVIII century Height, 4 inches Width, 6½ inches between handles

No. 434. Light Green Jadeite Tripod Censer

PATTERNED after a bronze prototype, with three feet in combined forms of fungus clumps and bats. The bowl sustains two ornately carved fungiform handles with loops and pendent rings, while its side displays a carved band of angular dragon-headed motifs in low relief. The cognate cover, with reciprocal scalloped bordering and bat devices, is crowned by a pierced floral ornament, supplemented by three fungus-clump loops and pendent rings.

Date: XVIII century Height, 5½ inches Width, 6 inches between handles

No. 435. Two Green and White Jadeite Trays

IN shallow foliated forms, with engraved circular emblems, centred on outlined bird designs. Carved in translucent white fei-tsʻui (jadeite) with emerald-green markings, representing the variety poetically termed "lichen or young moss entangled with melting snow." Set in high teakwood stands.

Date: XVIII century Width, 5 × 6 inches

No. 436. Two Tall Jadeite Vases

FASHIONED in flattened ovate shapes, with ring handles, from variegated white and green fei-tsʻui (jadeite) of translucent quality and crystalline structure. The obverse and reverse sides, carved in low-relief panel forms, display phœnix birds and peony motifs. With covers.

Date: XVIII century Height, 9½ inches with covers Width, 4 inches

No. 437. Unique Blue Jadeite Vase

SCULPTURED from a block of rare fei-ts'ui of old turquoise-blue tint with black speckling, in the gnarly form of an old hollowed and tortuous tree stump, surrounded by branches with the three-fruit motif (san kuo), represented by the peach, pomegranate, and "hand of Buddha" citron, symbolizing "sons, years, and promotions" (three abundances). The design, with openwork and deep undercut leafage, includes four birds and rockeries.

From the collection of a native minister of state.

Date: XVIII century Height, 9 inches Width, 5 × 3½ inches

Plate XLVII

No. 438. Two Animal Paper-weights

(*A*)

RARE jadeite, representing a Tibetan hound carved in recumbent attitude, showing a rich translucent green fei-ts'ui yü with black marking, trending to a chloromelanite colour.

Date: Probably Ming Height, 1½ inches Length, 3¼ inches

(*B*)

HAN jade, representing another recumbent Tibetan hound, sculptured from an ancient nephrite pebble of greenish white colour, with red and brown iron staining showing a soft waxy polish from use.

Date: Pre-Ming Height, 1¾ inches Length, 3½ inches

The preceding two examples are accompanied by an elongated double stand.

Plate XLVII

No. 442

Turquoise Stone
Mountain
Ornament

No. 441

Sculptured
Malachite
Vase

No. 437

Unique
Blue Jadeite
Vase

No. 439. Han Jade Paper-weight

Han yü chên chi

PRESENTING a couchant hog, sculptured from an old nephrite pebble of dark brown and red colour (tzu-se yü) with a soft waxy lustre acquired from handling and age.

Date: Pre-Sung Height, 2 inches Length, 4¾ inches

No. 440. Grayish-white Jade Paper-weight

Yü chên chi

SCULPTURED in the form of a recumbent stag with head raised and holding a curious curled stem in its mouth. The carving, with smooth polish, from an old nephrite pebble shows slight corrosive yellowish staining from its matrix.

Date: XVIII century Height, 3⅛ inches Length, 3½ inches

No. 441. Sculptured Malachite Vase

THE rustic form of a hollow old tree trunk is presented, expanding upward to its curving aperture, with several gnarly branches cut in free relief; the carved details including a pair of squirrels among the fir needles. This interesting mineral example includes zones of deep blue lapis-lazuli.

From the collection of a native minister of state.

Date: Ming dynasty Height, 11½ inches Diameter, 6 inches at rim

Plate XLVII

No. 442. Turquoise Stone Mountain Ornament

Kung chiao shan

IN the form of a cone-shaped peak with ridges, presented bare of vegetation. Cut in the natural gem-stone matrix, to which fragments have been added to heighten its fissured, cliff-like formation.

From the collection of a native minister of state.

Date: Probably pre-Sung Height, 7¼ inches Width, 8 × 2 inches

Plate XLVII

No. 443. Sculptured Malachite Vase

Shih-lu p'ing

THE natural mineral, with varied markings, is carved in the rustic form of a hollow old tree trunk encircled by leafless boughs, vigorously rendered in free relief with undercutting.

Date: Ming dynasty Height, 9 inches Diameter, 4½ inches

Plate XLVIII

No. 444. Two Imperial Nephrite and Lapis-lazuli Lanterns

TALL flattened gourd shapes, with small ornate necks and low parcel-gilt bases, enriched with champlevé embellishment. The obverse sides uniformly present two circular panels of light green jade delicately pierced with an intricate swastika fret pattern, supplemented by the two auspicious red lacquered characters (ta chi), meaning "great good luck" for the New Year. The reverse sides sustain these panels in lapis-lazuli, with the same intricately pierced swastika fret pattern, supplemented by the red characters ta chi for "great good luck." The narrow rounded end segments are finished with fanciful gilt filigree openwork and support the parcel-gilt fillet pendants with loops that serve as two handles, their enamelled embellishment representing fei-ts'ui or kingfisher's feather inlaying.

From the Prince Kung Collection.

Date: XVIII century Height, 18 inches Width, 11 × 4 inches

No. 445. White Jade Ram

THE animal is depicted in recumbent form, carved in white nephrite with slight corrosive red flecking from weathering when in boulder state, enhanced by soft waxy lustre.

Date: XVII century Height, 3½ inches Length, 4¾ inches

No. 446. Han Jade Figure

BLENDED brown and grayish-white nephrite boulder carved to represent Kuan-yin, the Goddess of Mercy, enveloped in a long mantle with engraved honeycomb pattern brocading. The deity is accompanied by a boy attendant who carries a ju-i sceptre with pendent triangular emblem.

Date: Probably pre-Ming Height, 4¾ inches Width, 1¾ inches

No. 447. Han Jade Animal Group

THE carving, of grayish-white nephrite including black markings, presents a ram surrounded by two kids. The large animal, with fungus twig, bears the mystic yin yang emblem on its back.

Date: Probably pre-Ming Height, 3½ inches Length, 6 inches

No. 448. Han Jade Paper-weight

SHALLOW plantain leaf shape, carved with open stem and leafage in blended white and black nephrite. The upper side shows a crab carved in the black zone; opposite to this appears a black cicada beetle. The carved reverse side with veining displays yellowish inclusions or staining from the matrix.

Date: Pre-Ming Length, 4¼ × 2 inches

No. 449. Han Jade Animal Paper-weight

THE blended grayish-drab nephrite carved in form of a recumbent hog, showing a soft waxy lustre from long use.

Date: Probably T'ang dynasty Height, 1¼ inches Length, 3 inches

No. 450. White Jade Group

TRANSLUCENT white-toned nephrite (pai-yü), of even tonality, paper-weight carved to represent the figure of a sage in seated attitude, accompanied by his boy attendant and a dog.

Date: XVII century Height, 2 inches Width, 3 × 1¾ inches

No. 451. Han Jade Animal Paper-weight

BLENDED pale grayish green and tan-coloured nephrite boulder, carved to represent a couchant kio-toan, or one-horned ch'i-lin, with long, drooping ears and short, curly tail. The soft waxy polish is from age and handling.

Date: Probably pre-Sung Height, 4¼ inches Length, 5 inches

Plate XLVIII

No. 452. Han Jade Animal Paper-weight

COUCHANT deer-like animal, tien luh kirin, with fungus stem in its jaws, carved from a white and black nephrite boulder. The stone shows a slight grayish tinge of calcination, probably due to a conflagration.

Date: Pre-Ming Height, 3¼ inches Length, 4½ inches

Plate XLVIII

GROUP OF
SCULPTURED DARK GREEN JADES

No. 453. Sculptured Green Jade Water Buffalo

THE Chinese draught ox is represented in natural recumbent form, carved in pale olive-green nephrite-jade with a soft waxy polish from age.

From the Prince Kung Collection.

Date: Early Ming | Height, 6½ inches | Length, 12½ inches

Plate XLVIII

No. 454. Another Green Jade Water Buffalo

OF dark spinach-green coloured nephrite-jade, the animal is depicted in recumbent form with soft polish.

From the Prince Kung Collection.

Date: Early Ming | Height, 4½ inches | Length, 8½ inches

Plate XLVIII

No. 455. Dark Green Jade Vase

MOSS-GREEN nephrite (pi-yü), fashioned in quasi pilgrim bottle shape, with two small curved handles. The flattened obverse and reverse sides present circular panels carved in relief, with coiled dragons clasping the jewel of omnipotence in their fore claws. These panels are surrounded by five bats (wu fu) devices amid cloud patches. The narrow ends, uniformly with the neck and base, display bands of the lei-wên or angular "thunder scroll" motif.

Date: XVII century; era of K'ang Hsi | Height, 8¼ inches | Width, 7¼ × 1¾ inches

No. 456. Dark Green Jade Dragon-fish

Yü lung p'ing

VIGOROUSLY carved in moss-green coloured nephrite, with undercutting, to represent a leaping carp in its effort to become a dragon; the transformation being indicated by its horned head and the small shih-lung dragon on the obverse side. The fish is shown in erect pose, resting on its tail, on the rocks of the "dragon-gate" rapids. Its open mouth is deeply hollowed out to hold a scholar's pencil.

Date: XVII century Height, 9¼ inches Width, 4½ × 2½ inches

Plate XLVIII

No. 457. Tall Dark Green Jade Vase

Pi yü p'ing

OVOID form, with attenuated and slightly flaring neck, fashioned from a block of moss-green nephrite. The embellishment, carved in salient relief, comprehends two circular medallions with the shou character of longevity, ornately posed between conventionalized bats. The shoulder sustains a fanciful scrolled border punctuated by four Buddhistic emblems, while the neck displays palm leaves. A scalloped border near the base includes four other Buddhist (pa-chi-hsiang) emblems, completing the good augury devices.

Date: XVIII century Height, 11½ inches Diameter, 5 inches

Plate XLVIII

No. 443

Sculptured
Malachite Vase

No. 453

Sculptured Green Jade
Water Buffalo

No. 456

Dark Green
Jade
Dragon-fish

No. 451

Han Jade
Animal
Paper-weight

No. 454

Green Jade
Water Buffalo

No. 452

Han Jade
Animal
Paper-weight

No. 458. Green Jade Imperial Wine-dragon Vase

Yü lung p'ing

SCULPTURED from a block of moss-green nephrite (pi-yü), in the form of an ancient sacrificial cup, with nine small dragons carved in bold relief on its sides. The base is supported on the back of an archaic dragon-fish with scrolling appendages, while wave-like motifs finish the surface, presenting a uniform soft old polish. The interior bears an interesting inscription reading: "Like a dragon that penetrates the depths of both heaven and earth. May sons and grandsons use and treasure this cup for tens of thousands of years, myriads of ages never ending."

From the Prince Kung Collection.

Date: Pre-Ming | Height, 6¾ inches | Width, 4¾ inches

Plate XLIX

No. 459. Dark Green Jade Ewer

Kai chiu hu

A RIBBED body is presented with upturned spout and fanciful handle involving a swastika emblem at the base. Fashioned, with its tall cover, from moss-green coloured nephrite. The obverse and reverse sides, with vertical ribbing, sustain supplementary ornamentation, carved in tangible relief, in the form of pomegranate, plum, and chrysanthemum plants. The bell-shaped cover, with simple ribbing, is surmounted by a knob of acorn shape.

Date: XVII century | Height, 9 inches with cover | Width, 7 inches between handles and spout

No. 460. Dark Green Jade Wine Ewer

OF graceful pyriform contour, with attenuated neck and a recurved handle, delicately carved with leafy forms from a block of moss-coloured nephrite. Its spout is similarly ornamented and buttressed by openwork leafage, while the body uniformly presents lotus flowers and foliations carved in relief amid vines on both obverse and reverse sides. The cover, en suite, sustains delicate incised carving together with an ornate knob.

Date: XVII century | Height, 10 inches | Width, 6 inches

No. 461. Set of Eight Green Jade Wine Cups

INVERTED bell-shape, with thinly cut sides, the moss-green nephrite (pi-yü) appearing translucent under its polish, especially when the cups are held against a strong light. Probably late Ming.

Date: XVII century | Height, 1½ inches | Diameter, 2 inches

No. 462. Dark Green Jade Sacrificial Urn

PATTERNED after an ancient hsiang tsun, or sacrificial bronze; ornately carved from a block of dark moss-coloured nephrite (pi-yü), trending to a spinach-green tint. With its homogeneous cover, the bowl rests on a low expanding base and supports two grotesque winged monster-heads with looped handles holding pendent rings. The thinly cut sides display raised vertical dentillated ridges (arêtes) that divide fanciful low-relief dragon scroll carving. The domed cover, surmounted by a coiled openwork dragon, shows similar arête ridges, interposed with hieratic scrolls carved in tangible relief. This rare example rests upon elaborate double stands of light and dark woods, carved in harmony with the urn.

Date: XVII century | Height, 8 inches with cover | Width, 11 inches between handles

Plate XLIX

No. 463. Imperial Dark Green Jade Dragon Bowl

Yü lung wan

FASHIONED in the rounded shape of an ancient Buddhist priest's alms-bowl, from a block of blended spinach-green coloured nephrite. Nine dragons amid cloud forms (to-yun) are presented on the exterior, deeply carved with undercutting and delicate openwork, which extends into the inverted rim. The soft polish shows some translucency. This Imperial example is accompanied by a gilt-bronze stand.

Date: XVII century | Height, 3½ inches | Diameter, 7½ inches

Plate XLIX

No. 464. Dark Green Tripod Incense Urn

Yü hsiang lu

FASHIONED in low globular shape, with three chimæra-featured feet, the body supporting grotesque monster handles with loops that hold pendent rings; carved from a solid mass of dark green nephrite (pi-yü), trending to a translucent spinach colour under the lapidary polish. The exterior sides of the bowl are divided by six vertical vertebra-like ridges (arêtes), between which appear hieratic scroll motifs in tangible relief. Similar details with six arête ridges and scroll motifs are introduced on the domed cover, together with a large coiled dragon, which, with openwork, forms a knob.

Date: XVIII century | Height, 7 inches with cover | Width, 9½ inches between handles

Plate XLIX

No. 465. Dark Green Jade Dragon Bowl

GLOBULAR shape, ornamented with five young dragons that appear carved in high relief. Fashioned from one mass of moss-green nephrite (pi-yü), with soft-lustred polish. Three of the lizard-like creatures reach the inverted rim and show their heads freely above the aperture. The rounded base is encircled by a border of swirling waves.

Date: XVIII century Height, 3 inches Diameter, 5 inches

Plate XLIX

No. 466. Dark Green Jade Ewer

FASHIONED in moss-green nephrite (pi-yü), after an ancient bronze, in flattened ovate shape with protruding lip and unique angular handle, delicately carved with an undercut dragon head. The body and neck of vessel sustain broad bands engraved in concentric and vermiculated scroll patterns, with thinly cut sides and soft-lustred translucency.

Date: XVII century Height, 4¼ inches Width, 3 × 1½ inches

Plate XLIX

No. 467. Dark Green Jade Vase

FLATTENED ovoid shape, with contracted foot and neck, supporting at opposite ends two slender young dragon forms that serve as handles. Carved in blended moss-green nephrite (pi-yü), with translucency including veins of black. The two sides of this vase display circular medallions with archaic dragon scrolls, centred by swastika cross emblems.

Date: XVIII century Height, 4 inches Width, 3 × 2 inches

Plate XLIX

Plate XLIX

No. 464
—
Dark Green
Tripod
Incense Urn

No. 458
—
Green Jade
Imperial
Wine-dragon
Vase

No. 462
—
Dark Green Jade
Sacrificial
Urn

No. 469
—
Dark Green
Gourd-shaped
Bottle

No. 463
—
Imperial
Dark Green Jade
Dragon Bowl

No. 466
—
Dark Green
Jade
Ewer

No. 465
—
Dark Green
Jade
Dragon Bowl

No. 467
—
Dark Green
Jade
Vase

No. 468. Dark Green Jade Sacrificial Bowl

LOW circular form, raised on four small rudimentary feet and sustaining two floral handles carved with intricate undercutting and piercing, the nephrite trending to a spinach-green colour with translucent gradations in the shading under the fine polish. The exterior ornamentation is carved in tangible relief, presenting conventional fern and palm-leaf scrolls, while the interior is centred by flowering plants.

Date: XVII century Height, 4 inches Width, 12¾ inches between handles

No. 469. Dark Green Gourd-shaped Bottle

SLIGHTLY ovate in sections, and with round-apertured neck; the mottled moss-green nephrite trending to a spinach-green tint, with carved embellishment, in salient relief, comprehending gourd vines which completely cover its surfaces. The cover, en suite, is carved with an open twig of leafage.

Date: XVII century Height, 8¼ inches Diameter, 4 × 3 inches

Plate XLIX

No. 470. Dark Green Jade Brush Jar

CONVENTIONAL cylindric form (pi-t'ung), fashioned from a block of moss-green nephrite, its green colour trending to a spinach tint. Deeply carved with a panoramic landscape subject, its details, in raised work and undercutting, including pine trees and the figure of a sage with his attendant. Among the hills is depicted a summer pavilion, occupied by checker or gō players; near them appear a bridge and a mountain stream. Bears a four-character mark on the interior side.

Date: XVIII century Height, 5¾ inches Diameter, 5½ inches

No. 471. Dark Green Jade Brush Jar

CYLINDRICAL form (pi-t'ung), similar to the preceding, raised on five low feet; the deeply carved and delicately pierced details presenting a panoramic landscape subject with a summer pavilion, mountain cascade, tall fir trees, and storks. Bears a four-character mark of the Ch'ien Lung period.

Date: XVIII century Height, 5½ inches Diameter, 5¼ inches

No. 472. Rare Dark Green Jade Libation Cup

Yü chuo

OF ancient rounded form, gracefully fashioned in moss-green nephrite with black speckling and thin sides supporting two shih-lung dragon handles, carved in the round and showing their projecting heads over the upper rim.

Date: XVII century Height, 2 inches Width, 4 inches between handles

No. 473. Pair of Green Tibetan Jade Bowls

THINLY cut in Indian style (Hsi fan tso), with ribbed sides and scalloped edge, following the petal lines of a chrysanthemum flower. The dark green nephrite (pi-yü) of translucent quality shows black flecking akin to the less known and rare chloromelanite variety. Its interior, with the thinly ribbed sides, is centred by a chrysanthemum blossom.

Date: XVII century Height, 2½ inches Diameter, 5 inches

No. 474. Dark Green Jade Incense Urn

CIRCULAR bulbous form, cut from a single mass of mottled moss-green nephrite and softly polished. The bowl is skirted at its lip by a scalloped gadroon bordering, connecting with two fanciful handles, carved in floral design and sustaining pendent rings. The body presents a double row of radial gadroon fluting with a scalloped base, while the ornate cover, with similar double fluting, includes a fanciful knob with openwork carving in bird and flower design.

Date: XVIII century | Height, 4¾ inches with cover | Width, 7¼ inches between handles

No. 475. Green Jade Pendent Ornament

OF translucent moss-green nephrite, carved in the form of a natural lotus leaf, with upturned edges and ribbing. The interior supports two small fishes.

Date: XVII century | Length, 3 × 2½ inches

No. 476. Green Serpentine Ju-i Sceptre

CARVED from a block of translucent green serpentine or pseudo-jade, like bowenite, showing elaborate undercutting and openwork with fine polish. Fashioned in traditional form to resemble the sacred ling-chih (*Polyporus lucidus*), one of the several emblems of longevity and immortality; its upper end, or headpiece, showing the fungus form with a butterfly, while the stem sustains intricate branches with peaches and foliage in openwork and undercutting. Mounted on a pink brocaded silk stand, with yellow tassels and cord.

Date: XVIII century | Length, 14½ inches

GROUP OF
SCULPTURED QUARTZ OBJECTS

No. 477. Amethystine Water Coupe

OF violet-coloured quartz, with transparent grayish shadings sculptured in coalescent forms of a pomegranate and peach, which are hollowed to serve as ink or water wells. These fruits, of natural size, are artistically grouped with the "hand of Buddha" citron and foliage, including undercut and openwork carving, presenting the symbolical "fruits of abundance," meaning sons, longevity, and promotion.

Date: XVII century Height, 3½ inches Length, 8 × 3 inches

Plate L

No. 478. Amethyst Fish-dragon Vase

ANOTHER favoured form for a scholar's desk, to hold writing pencils. Vigorously carved in erect pose, the leaping fish, resting upon its curled-up tail, is supported by a small crab. The horned head and a small shih-lung dragon, depicted on obverse side, indicate the transformation to dragonhood.

Date: XVII century Height, 4¾ inches Width, 5 × 1½ inches

Plate L

No. 479. Ornate Amethyst Vase

OVATE pilgrim-bottle shape, with fungiform handles, presenting a rich violet body surrounded by lighter toned flowering lotus plants that appear carved in bold relief with seed pods and undercut open rockeries. The realistic design includes an egret on one side and a pair of crested, waddling ducks on reverse side. Its oblong cover of light violet colour presents a lotus flower and bird carved in relief.

Date: XVIII century Height, 9 inches with cover Width, 9 × 3 inches

Plate L

No. 480. Dark Amethyst Jar

A SYMBOLICAL giant peach, surrounded by the three "fruits of abundance" (san kuo), comprehending the peach, pomegranate, and finger-citron, or so-called "hand of Buddha" fruit. The carving includes two young dragons that appear on the purplish zones of the quartz, while two other shih-lung dragons, with cleft tails, are introduced on the lighter violet zones, together with foliage and stems; all in free relief and finely polished. The rounded cover, of kindred purplish violet quartz, is surmounted by a coiled dragon.

Date: XVIII century Height, 9 inches Width, 10 × 8 inches

Plate L

No. 481. Rare Amethyst Bottle-shaped Vase

CARVED in deep violet amethystine quartz, its ovate body surrounded on either side by varied symbolical fruits, rendered in lighter violet zones of the quartz, comprehending the pomegranate, finger citron, and polyporous fungus clumps. A small fungiform coupe is introduced at the side, also cut in free relief. Its ornate cover of like quartz is carved with openwork twig and bird. All brilliantly polished.

Date: XVII century Height, 9 inches Width, 9½ × 3¾ inches

Plate L

No. 482. Pink Quartz Phœnix and Dragon Vase

FASHIONED in flattened ovate form, with looped elephant-tusk handles supporting pendent rings. Presenting a dragon in free relief on the obverse side, while the reverse side sustains a phœnix bird; other details include rocks and peony flowers. The oblong cover, of like pink quartz, is surmounted by a reclining shih-lung dragon.

Date: Late XVIII century Height, 10¼ inches Width, 5¼ × 3½ inches

Plate L

No. 481 — Rare Amethyst Bottle-shaped Vase

No. 478 — Amethyst Fish-dragon Vase

No. 480 — Dark Amethyst Jar

No. 477 — Amethystine Water Coupe

No. 479 — Ornate Amethyst Vase

No. 483. Amethystine Coupe

OF blended purplish violet colour, fashioned in the form of a melon-like fruit, surrounded by butterflies and foliage, all carved in relief. Has a small round cover en suite.

Date: XVII century Height, 3 inches with cover Width, 4 × 3 inches

No. 484. Smoky Quartz Peach Coupe

IN the form of a large peach with openwork carving, the gnarly twigs of which in part have assumed animal shapes like foxes and bats. The partly clear and smoky quartz, with undercut leafage, includes curled openwork stems that form the base. The cover of clear quartz is carved with a bird and foliage.

Date: Late XVIII century Height, 4½ inches Width, 5 × 4½ inches

Plate LI

No. 485. Sculptured Amethystine Quartz Group

DEPICTING the buffalo-ox, or Chinese draught animal, in recumbent attitude with its youthful keeper. The smoky crystal zones combine purplish drab amethystine clouding with a soft-lustred polish.

From the Prince Kung Collection, sold in Paris.[1]

Date: Ming dynasty Height, 5 inches Length, 8¾ inches

[1] A grandson of the first Prince Kung, who was a sixth son of Emperor Tao Kuang (A.D. 1821–1850).

No. 486. Sculptured Smoky Crystal Quartz Cat

THE domestic animal is represented nearly life size, resting in recumbent form. Old grayish-drab mineral quartz, showing dark zones in parts, with soft polish.

From the Prince Kung Collection, sold in Paris.

Date: XIV century; pre-Ming Height, 8½ inches Length, 10 inches

No. 487. Rock Crystal Wine Pot

CUT in the form of a seated phœnix-like bird, the neck forming the spout, while the slender looped handle is supplemented by an extended feather-like carving. Its well-defined wings envelop the globular body on either side, and the feet appear sunken in the body below. The flawless crystal quartz is presented with brilliant lapidary polishing.

Date: Late XVIII century Height, 4 inches with cover Diameter, 3½ inches in body

Plate LI

No. 488. Rock Crystal Fruit and Bird Vase

FLAWLESS example of crystal quartz carved to represent a bird that is perched amid pomegranate and "Buddha-hand citron," surrounded by stems and foliage. The symbolical citron fruit (fo-sho), deeply hollowed, forms a flower or scholar's pencil receptacle. Executed with undercut open-work and brilliant polishing.

Date: Late XVIII century Height, 6½ inches Width, 5 × 2 inches

Plate LI

Plate LI

No. 489
—
Ornate
Rock Crystal
Vase

No. 487
—
Rock Crystal
Wine Pot

No. 490
—
Rock Crystal
Dragon
and
Phœnix-bird
Vase

No. 484
—
Smoky Quartz
Peach Coupe

No. 488
—
Rock Crystal
Fruit and Bird
Vase

No. 489. Ornate Rock Crystal Vase

With cover

FASHIONED in form of a gourd that is encircled by relief and undercut branches with small gourds and blossoms. This carving in flawless quartz is supplemented by a lizard-like dragon which appears amid the openwork foliage. Its rounded cover, en suite, is carved with open foliage, including the figure of a bat.

Date: XVII century Height, 8 inches Diameter, 4¼ inches

Plate LI

No. 490. Rock Crystal Dragon and Phœnix-bird Vase

TALL flattened ovoid form, with two looped handles and pendent rings. Carved from one mass of flawless crystal quartz. The shapely vase is supported on opposite sides by free standing and boldly carved phœnix birds that appear posed upon open rockery and fungus clumps, beside a small-apertured cup. The obverse body of the vessel itself presents a dragon with its young in bas-relief carving, while the reverse displays a third dragon. The cover, en suite, is surmounted by a young phœnix bird with undercutting and brilliant polishing.

Date: Late XVIII century Height, 10 inches Width, 7 × 3¼ inches

Plate LI

No. 491. Rock Crystal Dragon Vase

GRACEFUL ovoid shape, with everted neck, supporting two dragon handles and pendent rings. Fashioned from a single block of crystal quartz. The body presents six dragons boldly carved in the round and in free relief, with brilliant polishing.

Date: Late XVIII century Height, 8⅜ inches Width, 5 × 4 inches

No. 492. Rock Crystal Fish-dragon Vase

FINELY cut and polished in flattened ovate form of jar with looped handles. Of clear crystal quartz with zones of aquamarine colour, the body is supported on one side by a leaping carp and waves and sustains a shih-lung dragon boldly carved in relief. Its cover, en suite, is surmounted by a coiled dragon with undercutting.

Date: XVIII century Height, 4½ inches with cover Width, 4½ × 2 inches

No. 493. Smoked Crystal Dragon Vase

PRESENTING a high-shouldered quadrilateral form, supported by three dragons that appear in free relief at opposite angles, together with polyporous fungus clumps. Fashioned from a rare purplish-gray blended quartz of clear texture, brilliantly polished. The obverse body of the vase itself displays a single bat device carved in low relief. Its quadrangular cover, en suite, is surmounted by a fuh-lion and youth with triangle emblem.

Date: XVIII century Height, 11½ inches with cover Width, 5 × 3 inches

No. 494. Sculptured Rock Crystal Dragon Vase

OVOID shape, with tiger-head handles and free rings, of clear colour and perfect finish. The carving, in bold relief, presents five young shih-lung dragons that appear disposed over the sides. Its rounded cover, of cognate clear crystal quartz, is carved with a coiled dragon in bold relief.

Date: Early XIX century Height, 10 inches Width, 5 × 4 inches

No. 495. Sculptured Rock Crystal Group

OF clear colour and brilliant finish, representing a Chinese sage, with youthful attendant, seated beside a tripod water coupe.

Date: XVIII century Height, 4½ inches Width, 5¾ × 2½ inches

No. 496. Amethystine and Crystal Quartz Group

PARTLY clear crystal with zones of violet colour, fashioned to represent Lao-tzŭ, the bearded old philosopher and god of longevity, seated beside a t'ien-lu, or deer of heaven, and holding a fungus-like ju-i sceptre.

Date: XVIII century Height, 4½ inches Width, 5 × 2½ inches

No. 497. Rock Crystal Ju-i Sceptre

TYPICAL rustic shape, carved entirely from a block of flawless crystal quartz, with high polish and elaborate openwork undercutting. The traditional form is fashioned to resemble the sacred Chinese ling-chih, or *Polyporus lucidus* of botanists (one of the several emblems of longevity and immortality), the upper end, or broad headpiece, showing tubercles as in the natural growths, while the middle section of the wand sustains more intricate sépée fungus clumps with tree boughs in openwork carving. Mounted on brocaded red silk stand, including green cord and red tassels.

Date: XVIII century; era of Ch'ien Lung Length, 15 inches

Signifies "as you desire" or "according to your wishes"; thus the ju-i is commonly regarded in China as an emblem of good fortune and frequently used among the higher classes or mandarins for presents to friends (New Year, birthday, or wedding gifts). It is also a sign of authority and official station. In old Buddhist paintings the ju-i is often pictured in the hands of canonized priests or deities. Considered to be of Buddhist origin and the emblem of power in this faith, it figures as one of the "seven precious things," or Sapta Ratna (Sanskrit), and is believed to have originated as a sceptre in India, whence it reached China probably before the fifth century A.D., but its real origin and history remain obscure.

GROUP OF
ORIENTAL AGATE OBJECTS

No. 498. Carnelian Agate Vase Group

PRESENTING a central vase of gourd shape, carved in the opaque white zone, flanked by a hollowed cup-like magnolia flower on one side, and on the other by a peach tree carved in the red zone. The openwork includes fungus clumps and rockery that jointly form a triangular supporting base.

Date: XVIII century Height, 6 inches Width, 4 × 4 inches

No. 499. Oriental Agate Coupe

CARVED in the form of a half peach, surrounded by openwork leafy stems and scrolled fungus clumps with undercutting. The translucent grayish mineral shows brown striped markings with perfect polishing.

Date: XVIII century Height, 2¼ inches Length, 6½ × 4½ inches

No. 500. Oriental Agate Coupe

IN form of a half peach, fashioned with openwork stem, showing a translucent gray tone with brown ribbon-marking. Its handle is carved to represent a young dragon, or mang, with one horn, highly polished.

Date: XVIII century Height, 2¾ inches Length, 5¼ × 4 inches

No. 501. Red and White Carnelian Agate Vase

OVATE pilgrim bottle shape with two open scrolled handles, enriched with archaic bird heads. Its obverse side, with bas-relief carving, presents a duck perched on rocks amid fungus (ling-chih) clumps, together with a bat introduced as an emblem of good omen. The reverse side sustains a white body with lotus flowers, carved in the red zones.

Date: XVIII century Height, 5 inches Diameter, 4 × 3½ inches

No. 502. Red and White Carnelian Agate Coupe

SHORT tree-stump form, hollowed out to serve as a water receptacle for the scholar's desk. Carved in the white zone of the agate, marked by a red rim; while the gnarly sides, with undercut boughs, sustain numerous bats amid red peaches and grape-vines. All is finely polished.

Date: XVIII century Height, 3 inches Diameter, 5 × 4 inches

No. 503. Oriental Agate Libation Cup

ROUND form with handles carved to imitate young bamboo shoots, presenting a translucent, finely polished grayish tone with brown chalcedony marking.

Date: XVIII century Height, 3¼ inches Width, 5 inches between handles

No. 504. Rare Red Agate Vase

SCULPTURED in the tortuous form of an old hollow tree stump, surrounded by peach-bearing branches. Of translucent light colour, carved in the round with openwork and undercutting, showing red fruit cut from a layer of rich red sard agate. A squirrel is introduced on the obverse side, together with polyporous fungus; while a stork, also carved in the red zone, appears standing in bold relief against the light yellowish tree trunk. All is brilliantly polished.

Date: Early XVIII century Height, 7½ inches Diameter, 5 × 4 inches

No. 505. Oriental Agate Lotus Coupe

FASHIONED in semicircular form, surrounded by lotus stems and seed pods, which are carved in bold relief with undercutting and fine polishing; presenting translucent gray chalcedony agate with brownish marking. Its under side is carved with stems that form the base.

Date: XVIII century Height, 2 inches Diameter, 4½ inches

No. 506. Chalcedony Libation Coupe

ORNATE hexagonal form, with vertical ribbing, supporting two slender looped fungus handles. The cup itself is cut with thin sides, showing a translucent grayish sard colour with brown markings under the polish.

Date: Late XVIII century Height, 2¼ inches Diameter, 3¼ inches

No. 507. Gray and Blue Chalcedony Vase

ITS translucent pale blue body presents a flattened high-shouldered ovoid form, carved with a narrow band of the propitious cloud scrolls. The narrow ends support lateral gray-hued bamboo segments, carved in the round, that serve as handles. The cognate grayish cover displays a carved floral bud.

Date: XVIII century Height, 5 inches Width, 3 × 1 inches

No. 508. Carnelian Agate Peach Coupe

FASHIONED in the shallow symbolic form of a half peach, with its stem and foliage carved in free relief. The interior, with diagonal "ribbon" marking, shows opaque white and red tints.

Date: XVIII century Height, 3¾ inches Diameter, 4 inches

No. 509. Carnelian Agate Brush Vase

CARVED in rustic form of a hollow tree stump, whose gnarled branches bear red peaches, while its trunk is white. The design includes a small lizard-like dragon and polyporous fungus clumps, together with five bats around the sides, introduced as wu fu emblems of so many blessings. This example rests on a carved green ivory stand.

Date: XVIII century Height, 5½ inches Diameter, 5 × 4 inches

No. 510. Translucent Red Amber Vase

Hu-pih p'ing

IN flattened ovoidal section, with homogeneous stand, fashioned in deep red (hu-pih) amber, its narrow sides sustaining lateral handles in the form of ascending young dragons whose heads extend to the upper rim of the neck, while their clawed legs embrace the body of the vase. The carved embellishment consists of various transverse borders in low relief, comprehending leaf and gadroon patterns, which flank a band of hieratic scrolls. Its cover, en suite, is surmounted by an openwork dragon.

Date: Era of Tao Kuang — Height, 8½ inches with cover — Width, 4 × 1½ inches

No. 511. Rare Translucent Red Amber Vase

FLATTENED oviform, with attenuated neck supporting elephant-tusk handles and pendent rings. The bas-relief embellishment on the obverse and reverse sides displays ogre masks amid fanciful hieratic scrolls, while the neck sustains descending plantain leaves. Its bell-shaped cover (en suite) bears ornate bands of angular lei-wên and scrolls.

Date: Era of Tao Kuang — Height, 9 inches with cover — Width, 3½ × 1 inches

No. 512. Red Agate Figure

REPRESENTING an ancient poet with gourd bottle. The colour is curious amber red.

Date: XVII century — Height, 2¾ inches

ANTIQUE CLOISONNÉ ENAMELS

ANTIQUE CLOISONNÉ ENAMELS

THE art of enamelling seems to have been invented at a very remote date in western Asia, and to have penetrated to Europe during the early centuries of the Christian era. There is no evidence, however, of its having travelled eastward to China until a much later date. The Chinese themselves do not make any claims for the invention of this applied art, ascribing to the Arabs, as intermediaries, its introduction into their country.

The manner in which this early Byzantine art was borrowed by China is well described by the late Dr. Bushell in his handbook on "Chinese Art," which he prepared for the South Kensington Museum,[1] and from which the following extracts are taken:

"Byzantium was, it is well known, the great seat of the industry of enamelling in the middle ages, and important relics of their work in champlevé, as well as in cloisonné enamels, are still extant. The work there is said to date back at least to the time of Justinian. . . . The art was practised in Constantinople until the fourteenth century, but in the meantime events occurred there which led to the dispersal of the enamellers to all parts of the world, east as well as west. It was at this time, doubtless, that it reached the northern borders of China, probably through Armenia and Persia. The thirteenth century was the period when the conquest of nearly the whole of Asia and part of eastern Europe by the Mongols opened up a way for the introduction of new industrial arts, and there is reason to believe that the art of enamelling was first practised in China about this time. . . .

"The art of enamelling was brought independently to the south of China by the Arabs, a century or more later, when we first hear of the Ta Shih yao, or Arabian enamelled ware, and are told that it resembled the Fo-lang Ch'ien, the 'Byzantine incrusted work.' This record proves that the cloisonné enamels of Constantinople were already known in the fourteenth century to the Chinese, and available for comparison with the enamels brought to China at the time by the Arab ships. The Chinese thus learned the cloisonné art from a succession of workmen travelling across the whole of Asia and setting up workshops in the great towns they visited, just as did,

[1] "Chinese Art," by Stephen W. Bushell, M.D., C.M.G., B.Sc. Two volumes. London, 1910. (Series of the Board of Education, Victoria and Albert Museum.)

under nearly the same conditions, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there in the same way various Byzantine methods of work. The careful study of the most ancient Chinese cloisonnés reveals intrinsic proofs of their western origin. . . .

"The enamel work of the Ming dynasty (1368–1643), speaking generally, is characterized by a boldness of design and breadth of treatment which have never been surpassed, combined with a striking depth and purity of colouring. There are two well contrasted shades of blue: a dark blue of lapis-lazuli tone without the dulness of washing blue, and a pale sky-blue with the slightest tinge of green. The red is of dark coral tint rather than brick-dust, the yellow full-bodied and pure. Greens are derived from copper and sparingly used; rouges d'or are entirely absent from their scheme of decoration. Black and white give the worst results: the former fails in depth and lustre, the latter is generally clouded and muddy. The general effect of the decoration is wonderfully successful, but at the same time a more minute examination will reveal minor flaws due to imperfect technique, a certain want of polish in the surface, and a tendency to become pitted with minute holes in the enamels. The last defect, so frequent in early enamels, was remedied later by repeated fusion in successive firings, at the risk always of some deterioration in the original brilliancy of the colouring.

"Under the Ch'ing dynasty the reigns of K'ang Hsi, Yung Ch'êng, and Ch'ien Lung are distinguished for the excellence of their enamels. Works of the K'ang-hsi era (1662–1722), while improving in technical finish, retain something of the boldness of design and robust colouring of the Ming dynasty. The style is simple and broad, the colouring pure and rich, the execution strong and original. Fine specimens are to be seen in many of the Buddhist temples in the neighbourhood of Peking, which were founded under the patronage of the emperor during his long reign, as it was his usual practice to have the sets of incense vessels required for the shrines made of cloisonné enamels at the palace works for presentation to the temple at its inauguration. . . . The enamel work of Yung Ch'êng (1723–1735) does not differ materially from that of his predecessor. . . .

"Cloisonné enamels of the Ch'ien Lung period (1736–1795) manifest a certain improvement in technical finish in every detail. The models are well chosen and the scheme of decoration is generally worthy of the form. There is no pitting of the surface; the colours, if not so vivid and lustrous as of old, are harmoniously combined, and the bronze accessories often mounted on the pieces are heavily and richly gilded."

No. 513. Cloisonné Sacrificial Wine Vessel

ELONGATED form, copied from an ancient bronze, presenting a composite mythological animal like the "sacred ox," propitiated from very remote times as the "queller of dragons and river monsters." The grotesque vessel, made in two sections, is raised on a low projecting base, and the cloisonné embellishment amid simple bronze scrolls is composed with hieratic and archaic bird-headed motifs, picked out in varied tones of blue, green, and pink on a brilliant turquoise-blue ground. Either end shows vertical dentated ridges of bronze, which are repeated on the cover, together with well defined teeth and two short horns at the head.

Date: Era of Ch'ien Lung Height, 11 inches Length, 12 inches

Plate LII

No. 514. Another Cloisonné Sacrificial Wine Vessel

OF composite animal form: pendant to the preceding example, with similar details and colouring.

Date: Era of Ch'ien Lung Height, 11 inches Length, 12 inches

No. 515. Cloisonné Enamel Vase

BULBOUS gourd shape, the cloisonné embellishment presenting a soft turquoise-blue ground with large yellow, pink, and white mu-tan peony flowers naturally and freely posed amid green leafy scrolls. The neck, encircled by a parcel-gilt ring-band, displays deep descending lapis-blue scalloped forms filled in with ornate lotus-flower motifs, executed in light enamel colours. Below, the base sustains blue rock devices.

Date: Era of Yung Ch'êng Height, 12¾ inches Diameter, 9 inches

Plate LII

No. 516. Cloisonné Enamel Vase

BULBOUS gourd shape, similar to the preceding, with two curved gilt bronze ju-i sceptre handles. The cloisonné embellishment includes large yellow, pink, and white mu-tan peony flowers posed amid green leafy scrolls against a pale turquoise-blue ground. The neck, with a plain parcel-gilt ring-band, is also encircled by a deep descending scalloped border, filled in with small lotus-flower details on lapis-blue ground.

Date: Era of Yung Ch'êng Height, 12¾ inches Diameter, 9 inches

Plate LII

The pendant to this exists in the Museum of the Brooklyn Institute of Arts and Sciences, among the interesting collection of cloisonné enamels lately presented by S. P. Avery, Esq., a trustee.

No. 517. Ming Cloisonné Enamel Brazier

T'ung chiang

LOW cylindrical shape, with cover and a wide projecting scalloped ledge. The container, with middle section, is raised on three cloisonné feet in form of elephant heads. The enamelled decoration on lower section shows "sea-horses," pointed rocks, and wave motifs, picked out in varied enamels on turquoise-blue ground; while the broad upper scalloped border of rim presents blue shih-lung dragons and red shou characters. A parcel-gilt cylinder section shows carved openwork in form of dragon and phœnix designs, together with cloisonné enamel bordering. These forms are repeated on the cover, with pierced circular emblems, surmounted by a large gilt knob composed of openwork cloud patches.

Date: XVI century Height, 21 inches Diameter, 20 inches

Plate LII

No. 515
—
Cloisonné
Enamel
Vase

No. 513
—
Cloisonné Sacrificial
Wine Vessel

No. 516
—
Cloisonné
Enamel
Vase

No. 518. Pair of Cloisonné Monster Urn Incense Burners

FASHIONED in the composite form of a fabulous quadruped animal with a grotesque one-horned ch'i-lin head of parcel-gilt bronze, hinged to serve as a movable cover for the shou-lu, or "monster urn." The body, with multicoloured cloisonné floral designs on turquoise-blue ground, includes gold flame-like appendages and claw feet. The oblong pedestals in parcel-gilt bronze are enriched with champlevé enamelling, including blue gadroons and square diaper pattern bases, to which the animals are fixed. Bear engraved seal marks.

Date: Era of Ch'ien Lung Height, 17½ inches Width, 10 × 8 inches at base

No. 519. Ming Cloisonné Monster Urn Incense Burner

FASHIONED in the composite form of a fabulous quadruped animal, similar to the preceding, with fierce look and one-horned ch'i-lin head, hinged to serve as a movable cover. The cloisonné decoration in polychrome colours shows concentric scrolls on turquoise-blue ground, together with champlevé flame-like appendages, symbolizing the divine attributes. The interior bears an engraved six-character Wan Li mark.

Date: Ming dynasty Height, 16 inches Length, 10 inches

No. 520. Cloisonné Plant Jar

GLOBULAR form, with bronze dragon handles at its rim, the cloisonné embellishment on a light turquoise-blue ground showing fish and cranes posed among lotus flowers, picked out in the ornate colours of the Ta Ch'ing dynasty. The upper and lower base rims are bordered in red and blue with fanciful flowers and gadroon patterns.

Date: Era of Ch'ien Lung Height, 9 inches Diameter, 15½ inches

No. 521. Ming Cloisonné Plant Jar

Fa-lang p'ing

LOW globular form, raised on three bronze legs and sustaining two grotesque unicorn mask handles with rings. The cloisonné embellishment shows conventionalized lotus flowers amid leafy scrolls, picked out in varied colours on turquoise-blue ground, the upper and lower rims being bordered with floriation on green ground.

Date: XVI century Height, 11 inches Diameter, 14 inches

No. 522. Large Ming Cloisonné Vase

Fa-lang p'ing

BULBOUS pear shape, with everted neck and low spreading base, the shoulder sustaining two relief masks with crescent handles. Fashioned after Han pottery prototypes, the cloisonné embellishment showing archaic ogre masks (t'ao-t'ieh yên) executed in varied colours on a typical turquoise-blue ground, together with flanking narrow floriated borders. The neck is encircled by a band with grotesque winged animal motifs, supplemented by a bordering of reciprocal green and blue leaves. A broad, light flowered band above its base involves the eight Buddhistic emblems of good augury, while grotesque animals amid floral and rock devices are introduced on the lower spreading base.

Date: XVI century Height, 21½ inches Diameter, 14½ inches

Plate LIII

Plate LIII

No. 522

Large
Ming
Cloisonné
Vase

No. 523

Large
Ming
Cloisonné
Vase

No. 523. Large Ming Cloisonné Vase

BULBOUS pear shape, with everted neck and low spreading base, the shoulder sustaining two bronze animal-head handles with loose rings. Fashioned after a Han prototype, the cloisonné decoration presents a deep turquoise-blue ground, relieved on either side by a pair of rampant dragons that have emerged from the sea in pursuit of the "flaming jewel of omnipotence." Executed in varied colours. The details include pointed rocks amid the white waves which encircle the base, while the low spreading foot shows hai-ma, or "sea-horses." The neck, with two wide bands, displays lotus and grape-vine motifs, separated by narrow blue floriated stripes.

Date: XVI century; probably Wan Li | Height, 21½ inches | Diameter, 14½ inches

Plate LIII

No. 524. Pair of Tall Cloisonné Vases

GLOBULAR bottle shapes, with tubular necks, the cloisonné decoration, with Indian-red ground, involving a geometrically wired swastika fret pattern against which appear large flowering lotus plants and birds, picked out in varied enamel colours after nature. The bases are encircled by a white wave motif to represent a lotus pond with swimming ducks.

Date: Era of Ch'ien Lung | Height, 23 inches | Diameter, 16 inches

No. 525. Ming Cloisonné Enamel Tripod

FLARING mortar shape, with parcel-gilt dragon handles, raised on three elephant-head feet of bronze. The cloisonné details show a turquoise-blue ground filled with conventionalized lotus flowers in varied light colours. Bears incuse Ming seal mark.

Date: Era of Ch'ing Tai | Height, 7 inches | Diameter, 9 inches

No. 526. Set of Three Ming Cloisonné Vases

TALL quadrilateral beaker shapes, with flaring necks uniformly sustaining four parcel-gilt vertical dentated ridges. The cloisonné embellishment with light turquoise-blue ground presents conventional lotus flowers in varied Ming colours amid leafy green scrolls, while the shoulders display fanciful lapis-blue scalloped Vandyck borders. Ascending leaf forms surround the everted necks, filled with ornate flowered details. The expanded low cloisonné bases rest on square black marble plinths.

Date: Era of Wan Li Height, 21 inches Diameter, 11 inches

No. 527. Ming Cloisonné Temple Figure

Fa-lang hsien

REPRESENTING an austere Buddhist deity (possibly the youthful ascetic Gautama) with short curly hair, gilt-bronze face, and long ear lobes, whose loose garment appears agitated by the wind. He holds a gilt ring aloft with his left hand, while his right is held down at the waist. The cloisonné embellishment on his tunic depicts conventional lotus flowers on turquoise-blue ground. The figure stands on an oblong gilt-bronze pedestal together with a small fuh-dog.

Date: Era of Wan Li Height, 16 inches Stand, 6¾ inches

No. 528. Cloisonné Enamel Vase

With gilt fillet handles

BOTTLE shape, its quasi oviform body and slender neck sustaining three parcel-gilt handles in flattened form of shagreen fillet scrolls. The cloisonné decoration, on light turquoise-blue ground, sustains eight fuh-dogs disporting with brocaded balls (chu) amid varied Buddhist emblems. The shoulder is encircled by narrow blue lanceolations, while the neck displays a diapered ground, relieved by blue and ornate green leaf forms.

Date: Era of Yung Ch'êng Height, 14¾ inches Diameter, 6½ inches

No. 529. Ming Cloisonné Pilgrim Bottle

IN flattened ovate section, with tubular neck and two enamelled handles; the cloisonné decoration, on turquoise-blue ground, presenting conventional lotus flowers in typical Ming colours, centred by rampant shih-lung dragons.

Date: Ming dynasty Height, 12½ inches Diameter, 10 inches

No. 530. Ming Cloisonné Pilgrim Bottle

IN flattened ovate section, with recurved bronze handles and small bulbous neck; decorated throughout in cloisonné enamels with lotus flowers in red, white, blue, and yellow, amid leafy stems on a turquoise-blue ground, centred by large floral motifs.

Date: Ming dynasty Height, 11 inches Diameter, 7 inches

No. 531. Ming Cloisonné Altar Cup with Stem

Fa-lang Pa-pei

BROAD tazza shape, with shallow bowl and expanding stem; the exterior cloisonné embellishment with turquoise-blue ground involving lotus flowers and leafy scrolls, together with dark blue and red rim bands. The interior, with similar turquoise-blue body colour, includes a circular parcel-gilt shou emblem of longevity, surrounded by five small lotus flowers amid leafy scrolls and a rim bordering.

Date: Ming dynasty Height, 4½ inches Diameter, 5¾ inches

No. 532. Ming Cloisonné Hand-warmer

T'ung chiang

OBLONG shape, with chased bronze swing handle; its openwork cover displaying champlevé enamelling. The cloisonné vessel on the exterior is decorated with branches of plum trees in blossom, together with butterflies, all freely posed on a turquoise-blue body colour.

Date: Early XVII century Height, 3¾ inches Length, 6 × 4½ inches

Plate LIV

No. 533

Parcel-gilt and Enamelled Garniture de Cheminée

No. 533. Parcel-gilt and Enamelled Garniture de Cheminée

Wu-kung shih

(A) TRIPOD CENSER

ITS bulbous body, with sextuple vertical ribbing, is raised on three monster-head legs, and supports two extended handles that display key-fret designs with connecting discs. The repoussé parcel-gilt bowl is enriched with champlevé enamelling and hard stone incrustations, in the form of ornate flowers and arabesque scrolls. The shoulder, encircled by enamelled gadroons, includes a leaf border. Its parcel-gilt cover, in like sextuple foliated form, with piercing and hard stone incrustations, includes enamelled floral decoration and is surmounted by a coiling dragon knob with openwork.

Height, 17 inches Width, 15 inches between handles

(B) TWO ENAMELLED AND PARCEL-GILT BEAKERS

WITH vertical ribbing, presenting wide flaring necks and small centre sections with spreading foliated bases, whose flat parcel-gilt edges show meandering bands of the key-fret pattern. The champlevé enamelling, together with the ornate hard stone incrustations, includes varied agates, turquoise, and lapis-lazuli, matching the tripod censer.

Height, 11½ inches

(C) TWO ENAMELLED AND PARCEL-GILT CANDLESTICKS

WITH vertical ribbing, presenting shallow drip-cups, with pricket candle-holders. The embellishment with coloured enamels and ornate hard stone incrustations matches the preceding pieces.

Date: Era of Ch'ien Lung Height, 12 inches

Plate LIV

No. 534. Ming Cloisonné Incense Burner

LOW cylinder shape, the container, or middle section, with its white projecting and scalloped rim, being raised on three cloisonné feet in form of elephant heads; the cloisonné decoration on lower section showing conventional coloured lotus flowers and scrolling stems on turquoise-blue ground. This Ming lotus-flower motif is repeated on the broad, scalloped flange above. The gilt cylinder, with carved openwork in form of dragon scrolls, includes cloisonné enamel archaic bordering. The forms are repeated on the cover, with pierced circular emblems and large knob.

Date: Wan Li period Height, 10½ inches Diameter, 10¼ inches

No. 535. Pair of Cloisonné Enamel Beakers

FLARING trumpet shapes, the ovated central segments having vertical dentated ridges in bronze, the interspaces displaying hieratic motifs in light cloisonné enamels on a dark blue ground. The neck and lower segment, on turquoise-blue ground, sustain lotus flowers, palmettes, and leaf bordering in various Ming colours.

Date: Era of Wan Li Height, 12¼ inches Diameter, 8½ inches at rim

No. 536. Pair of Cloisonné Temple Ornaments

TALL Buddhistic stupa forms, with square cloisonné bases and parcel-gilt gadroon bordering, sustaining bulbous segments in cloisonné with conventional lotus flowers and interlaced scroll motifs finely executed, in light colours of the K'ang Hsi period, on turquoise-blue ground. The tapering cloisonné column forms display fifteen contiguous blue enamelled ring-bands. Used for table lamps.

Date: Early XVIII century Height, 18 inches Base, 7½ inches

No. 537. Ming Cloisonné Enamel Vase

Fa-lang p'ing

PATTERNED in ancient bronze or Han pottery form, with bulbous body and receding neck, including grotesque tiger-mask and ring handles at opposite sides. Decorated throughout in brilliant cloisonné enamels with leafy scrolls and lotus flowers picked out in varied Ming colours, including red, white, blue, and yellow on a turquoise-blue ground, and divided by three flower-dotted bands of dark blue that encircle the body.

Date: Era of Wan Li Height, 15½ inches Diameter, 11 inches

No. 538. Pair of White Cloisonné Elephants

Hsiang-t'o-pas p'ing

BUDDHISTIC altarpieces, fashioned in the form of sacred white elephants bearing "precious vases on their backs," familiar in Chinese art as hsiang-t'o-pas p'ing. The Eastern albino animals are realistically represented with tasselled harness and trappings, including a flowered blue saddle-cloth with its ornate cloisonné bordering and fringe.

The small vases of cloisonné enamel show symbolic bats and arabesque scrolls rendered in light colours on turquoise-blue ground. The standing elephants are mounted on oblong bases of cloisonné which present an uneven ground.

Date: Era of Ch'ien Lung Height, 11½ inches Length, 7½ inches

Plate LV

No. 539. Cloisonné Elephant Tripod Censer

FASHIONED in the form of an ancient bronze ceremonial (yên or hsien) vessel, the round flaring upper section, with two arched rim handles and cloisonné embellishment, presenting archaic dragon-headed bird forms amid flowers, executed in varied colours on blue ground. The body is supported by three coalescent elephant heads whose trunks extend downward and serve as the feet, showing ornate cloisonné enamelling in floral designs. Has a teak-wood stand and openwork cover.

Date: Era of Ch'ien Lung Height, 12½ inches Diameter, 9½ inches

Plate LV

No. 540. Pair of Ming Cloisonné Twin Bottles

PRESENTING two coalescent circular bodies in flattened forms, with spreading bases and tubular necks. The cloisonné decoration, with turquoise-blue ground, in one circle presents a pair of red dragons in quest of the effulgent pearl amid cloud patches and lotus flowers; while the coalesced half circle sustains a yellow tiger amid flower plants. The reverse panels, in like rounded shapes, are finished with flower and cloud motifs, while the slender necks display lotus flower and leafy scrolls. With gilt bronze stoppers.

Date: XVI century Height, 9 inches Width, 5¾ × 2 inches

Plate LV

No. 538

White
Cloisonné
Elephant

No. 539

Cloisonné
Elephant Tripod
Censer

No. 538

White
Cloisonné
Elephant

No. 541. Ming Cloisonné Enamel Bottle

MEI P'ING shape, with small neck and inner tube to hold single twigs of prunus blossoms; presenting a turquoise-blue ground with conventional lotus flowers and leafy scrolls, picked out in deep lapis-blue, Indian-red, yellow, green, and white. The base is finished by a green and blue gadroon border with red outlines.

From the Squiers Collection.

Date: Era of Wan Li Height, 12½ inches Diameter, 7 inches

No. 542. Small Cloisonné Enamel Vase

GLOBULAR bottle shape, with everted neck; presenting conventional lotus and foliations in low tones of red, dark blue, and other Ming colours on a lapis-blue ground.

Date: Early XVII century Height, 5½ inches Diameter, 3½ inches

No. 543. Pair of Ming Cloisonné Candlesticks

WITH expanded circular drip-cups and bell-shaped bases; the cloisonné decoration with ornate floral plants presenting varied colours on an old turquoise-blue ground. The candle-cups are in openwork bronze.

Date: Ming dynasty Height, 9 inches Diameter, 6 inches

No. 544. Pair of Ming Cloisonné Candlesticks

CONVENTIONAL shapes, with circular drip-cups and expanded bases; the cloisonné enamel presenting an old turquoise-blue ground, relieved by varicoloured lotus flowers amid scrolling stems and leafage.

Date: Ming dynasty — Height, 10¾ inches

No. 545. Ming Cloisonné Duck

FASHIONED in two parts to serve for incense burning. The duck, with open beak, stands on a square cloisonné base, executed in varied colours with lotus and chrysanthemum flowers amid leafy scrolls on turquoise-blue ground; the upper part of the bird forming the cover, with its wings showing varied blue, yellow, and green cloisonné enamel feathers.

Date: Era of Wan Li — Height, 9½ inches — Length, 6½ inches

Plate LVI

No. 546. Pair of Cloisonné Ducks

Used for incense burners

FASHIONED after nature, standing, with gilt-bronze open beaks and web feet. The white and blue breasted cloisonné birds have removable wings, pierced and serving as covers; executed in yellow, black, red, and blue enamels with touches of white, and matching the short tails.

Date: Era of Chia Ch'ing; Ta Ch'ing dynasty — Height, 5¼ inches — Length, 4¾ inches

Plate LVI

Plate LVI

No. 549
—
Cloisonné
Enamel
Quail

No. 545
—
Ming
Cloisonné
Duck

No. 549
—
Cloisonné
Enamel
Quail

No. 546
—
Cloisonné
Duck

No. 548
—
Small
Cloisonné
Bird
Incense
Burner

No. 547
—
Small
Cloisonné
Bird

No. 546
—
Cloisonné
Duck

No. 547. Small Cloisonné Bird

SOLIDLY fashioned in archaic form with parcel-gilt wings, beak, and feet, together with a small loop and pendent ring over its recurled tail. The miniature cloisonné vase, supported on the bird's back, sustains a lotus-flower motif in light enamels on turquoise-blue ground, which decoration is continued on the back and neck of the bird.

Date: Era of Ch'ien Lung — Height, 4 inches — Length, 4 inches

Plate LVI

No. 548. Small Cloisonné Bird Incense Burner

UNIQUELY fashioned in gilt-bronze with cloisonné embellishment dominated by a rich yellow. Represented as seated, with its head looking backward at a butterfly which serves as a handle for the wing cover.

Date: XVII century — Height, 3 inches — Length, 4 inches

Plate LVI

No. 549. Two Cloisonné Enamel Quails

FASHIONED after nature to serve for incense burning, the birds stand with their beaks open and turned to the front. One presents a white breast, while its companion is yellow. The movable wings are executed in multicoloured enamels; the web feet are parcel-gilt like the beaks.

Date: Era of Chia Ch'ing; Ta Ch'ing dynasty — Height, 6 inches — Length, 5½ inches

Plate LVI

No. 550. Cloisonné Tripod Censer

PRESENTING a bulbous quadrifoil body, raised upon three tubular legs; the rim, with gilt key-fret (angular lei-wên) edge, holds two arched upright handles. The cloisonné decoration, with a multicoloured diaper pattern and archaic scrolls, includes tesseræ in varying enamels on turquoise-blue ground. A cloisonné diaper decoration appears uniformly on the curved neck and tubular legs, while the cover, with similar cloisonné details, is surmounted by a coiled dragon of gilt bronze.

Date: Era of K'ang Hsi Height, 15 inches with cover Diameter, 9 inches

No. 551. Ming Cloisonné Enamel Vase

QUADRANGULAR shape, with ovate contour and square spreading base, the two opposite sides supporting parcel-gilt animal-mask handles and rings. The cloisonné decoration on obverse and reverse faces, with turquoise-blue ground, presents floral plants and birds in typical Ming colours. The two sides, with handles, display lotus flowers and egrets, while four "sea-horses" finish the square base segment.

Date: XVI century Height, 12½ inches Width, 6 inches square

No. 552. Ming Cloisonné Enamel Ewer

ANCIENT Persian golābāsh, or rose-water sprinkler, with slender neck and ovate body supporting a slender cloisonné handle and long spout. The obverse and reverse sides of the body display slightly raised panels that, like the remaining surfaces, sustain Buddhistic lotus flowers in varying colours amid leafy scrolls, filled in on a ground of old turquoise-blue. Has a small round cover en suite.

Date: XVI century; era of Wan Li Height, 10¾ inches

No. 553. Ming Cloisonné Tripod Incense Jar

SMALL colander shape, with three monster-head legs and arched handles; patterned after an ancient bronze. The cloisonné decoration presents the "eight trigrams" (pa kua), composed of broken and unbroken lines of Buddhistic lore in golden yellow on turquoise-blue panels; flanked above and below by ornate borders.

Date: Era of Hsüan Tê Height, 5 inches Diameter, 4½ inches

Plate LVII

No. 554. Ming Cloisonné Tripod Jar

FLARING out toward the rim, the rounded form is raised on three small bronze feet. Presenting a turquoise-blue ground, the cloisonné decoration, with varied lotus flowers amid scrolling vines, is executed in typical Ming colours. Underneath, the panel bears a floral motif on green ground, while the interior of neck sustains a cloisonné grape-vine motif.

From the Squiers Collection.

Date: Era of Wan Li Height, 4 inches Diameter, 6¾ inches

Plate LVII

No. 555. Champlevé Enamel Incense Box

Hsiang ho

CIRCULAR cup shape, with small ring handle. The cover, with champlevé enamel decoration, presents a coiling dragon on turquoise-blue ground; other details including leafy scrolls with dark blue flowers. Bears a longevity emblem.

Date: Era of Ch'ien Lung Height, 3 inches Diameter, 2¼ inches

No. 556. Cloisonné Vase

Hu-lu p'ing

GOURD-SHAPED, the cloisonné details, upon turquoise-blue ground, displaying lotus-flower and leafy scrolls, amid which appear swastika crosses and bats, picked out in varied enamel colours. The decoration is completed by ornate borders.

Date: Era of K'ang Hsi Height, 13 inches with stopper Diameter, 7 inches

No. 557. Ming Cloisonné Tripod Censer

Hsiang lu

GRACEFUL ovoid form, raised on three grotesque tiger-head parcel-gilt legs and with two rim handles. The cloisonné embellishment, in varied colours on dark turquoise-blue ground, shows conventional lotus flowers amid leafy scrolls.

Date: Era of Wan Li Height, 7½ inches Diameter, 4¾ inches

Plate LVII

No. 558. Cloisonné Cabinet Bottle

Fa-lang p'ing

FASHIONED after an ancient bronze, with slender everted neck and compressed body. The ornate cloisonné decoration, upon turquoise-blue ground, shows a series of linear borders finely executed in light-coloured floral and geometrical designs, divided by parcel-gilt ring-bands.

Date: Era of Ch'ien Lung Height, 13 inches Diameter, 7 inches

Plate LVII

Plate LVII

No. 559
—
Cloisonné
Vase

No. 558
—
Cloisonné
Cabinet
Bottle

No. 559
—
Cloisonné
Vase

No. 557
—
Ming
Cloisonné
Tripod
Censer

No. 554
—
Ming
Cloisonné
Tripod
Jar

No. 553
—
Ming
Cloisonné
Tripod
Incense
Jar

No. 559. Pair of Cloisonné Vases

HIGH-SHOULDERED mei p'ing bottle shapes, with small-apertured necks; intended to hold single twigs with blossoms. The cloisonné decoration, on pale turquoise-blue ground, presents flowering plants with multicoloured blossoms, including yellow tiger lilies, chrysanthemums, red peonies, and lotus buds amid leafy green stems. The bases are encircled by ascending green palm leaves, while the shoulders sustain floral bands that involve purplish blue, yellow, red, and white lotus flowers. Ming style.

Date: Era of K'ang Hsi Height, 13 inches Diameter, 7¾ inches

Plate LVII

No. 560. Tall Cloisonné Enamel Bottle

OVOID body, slightly compressed at the receding shoulder and sustaining parcel-gilt ch'i-lin handles on either side of the slender neck. The cloisonné embellishment around the lower segment, upon uniform turquoise-blue ground, presents a lotus pond with ducks and white herons among red and pink nelumbium flowers; supplemented above at shoulder and neck by other lotus-flower motifs, picked out in the varied light enamels of its period.

Date: Era of Yung Ch'êng Height, 20¾ inches Diameter, 10 inches

No. 561. Ming Cloisonné Enamel Vase

PYRIFORM, with gilt elephant-tusk handles. The cloisonné enamel is decorated with red and white lotus flowers on turquoise ground. Underneath, the foot bears an incuse Ming dynasty mark.

Date: Era of Hsüan Tê Height, 7¾ inches Diameter, 4 inches

No. 562. Ming Cloisonné Tripod Jar

SEMI-GLOBULAR shape, with upturned handles and three curved legs. The cloisonné decoration, of rare quality, shows multicoloured lotus flowers upon a uniform rich turquoise-blue enamel ground. Underneath, the foot bears an incuse Ming mark. Has a separate interior vessel of bronze.

Date: Era of Ch'ing Tai Height, 6 inches Diameter, 6½ inches

No. 563. Cloisonné Incense Burner

DOUBLE lozenge form, with numerous small rings and supported by four gilt-bronze figures that serve as feet. The cloisonné decoration on the vertical sides, upon light turquoise-blue ground, presents lotus-flower motifs executed in light Ch'ing dynasty colours. The perforated cover, with cloisonné details, sustains a parcel-gilt fillet-like handle.

Date: Era of Ch'ien Lung Height, 7½ inches Width, 8 × 5 inches

Scholar's Set or *Yen-shui-ho*

CONSISTING OF THE FOLLOWING THREE OBJECTS:

No. 564. Quadrangular Cloisonné Beaker

COPIED from an ancient bronze (ku). The centre segment sustains parcel-gilt vertical dentated ridges, interspaced by cloisonné work on turquoise and lapis-blue grounds, depicting hieratic ogre-mask lineaments. Cloisonné embellishment with floral scrolls on turquoise ground finishes both neck and base.

Date: Era of Ch'ien Lung Height, 7½ inches Width, 3 inches square

Plate LVIII

Plate LVIII

No. 564

Quadrangular
Cloisonné Beaker

No. 566

Cloisonné
Incense Burner

No. 565

Cloisonné
Incense Box

No. 567

Triple Stand of
Cloisonné and Gilt Bronze

No. 565. Cloisonné Incense Box

Hsiang ho

QUADRANGULAR shape, with rounded corners. The turquoise-blue ground is relieved by hieratic ogre-mask lineaments, rendered in varied light-coloured enamels; the eyes being done in pink.

Date: Era of Ch'ien Lung Height, 3¼ inches Width, 3½ inches

Plate LVIII

No. 566. Cloisonné Incense Burner

Hsiang lu

QUADRANGULAR shape, with upturned handles and cover. Raised on four parcel-gilt feet, with grotesque mask and enamel decoration, the body is buttressed at the corners and sides by vertical dentated ridges. The cloisonné embellishment, upon turquoise-blue ground, presents a series of hieratic ogre-mask lineaments, or t'ao-t'ieh-yên, executed in varied colours. Underneath, the panel is finished with cloisonné floral design. The ornate gilt-bronze perforated cover, with gadroons and cloisonné border, is surmounted by a fuh-lion.

Date: Ch'ien Lung period Height, 12 inches Width, 7 × 5 inches

Plate LVIII

No. 567. Triple Stand of Cloisonné and Gilt Bronze

FASHIONED in three separate heights, with low parcel-gilt balustraded tops. The cloisonné decoration in front, with geometrical openwork, displays archaic "dragon scrolls" executed in two tones of blue; while the end panels, with turquoise-blue ground, sustain multicoloured floral details.

Date: Era of Ch'ien Lung Height, 6 inches Length, 18½ inches

Plate LVIII

No. 568. Ming Cloisonné Bowl

DEEP, rounded shape, with everted lip. The cloisonné embellishment presents scrolling vines with chrysanthemum flowers on the exterior, executed in varied enamels against a turquoise-blue ground. The interior is centred by a lotus-flower medallion, defined by a white band, above which appear fuh-dogs sporting with brocaded balls on the turquoise-blue ground.

Date: Era of Wan Li Height, 4¾ inches Diameter, 10 inches

No. 569. Pair of Small Cloisonné Censers

QUADRANGULAR shapes, raised on four gilt-bronze feet. The cloisonné decoration, upon a lustrous and deep blue ground, presents hieratic t'ao-t'ieh-yên (mask-like) lineaments amid ornate scrolls, separated by parcel-gilt vertical dentated ridges. The covers are surmounted by gilt lions.

Date: XVIII century Height, 6 inches with cover Width, 4 × 2½ inches

No. 570. Cloisonné Enamel Brush Jar

Fa-lang pi-t'ung

HEXAGONAL shape, with dark bronze base; the cloisonné, upon a lapis-blue ground, presenting red and white blossoms, posed amid turquoise-blue vines.

Date: Era of Shun Shih Height, 8½ inches Diameter, 3 inches

Plate LIX

No. 572

Pair of Colossal Cloisonné Enamel
Palace Vases

No. 571. Ming Cloisonné Palace Brazier

LOW square shape, decorated with lotus flowers and leafy scrolls in varicoloured cloisonné enamels on turquoise-blue ground. The container is supported by four small bronze figures that serve as its legs. Wide, projecting flanges appear on the four sides, finished with cloisonné ornament in fanciful scrolls and leafage design. The perforated bronze cover is surmounted by a grotesque unicorn. In summer such objects, filled with ice, serve as coolers.

Date: XVI century Height, 23 inches Width, 23 inches square

No. 572. Pair of Colossal Cloisonné Enamel Palace Vases

MAMMOTH gourd shapes, with constricted centres and stem-like stoppers. The effective cloisonné embellishment on red ground depicts large and small gourds with vines and leaves, executed in varied rich enamel colours after nature. Their evenly disposed "all-over" decoration distinguishes these examples from other forms of their class and provenance.

Date: Era of Yung Ch'êng Height, 42 inches Diameter, 19½ inches

Plate LIX

No. 573. Small Cloisonné Incense Burner

BULBOUS tripod shape, with small rim handles and three rudimentary feet, the cloisonné decoration showing conventional lotus-flower motifs, executed in varied enamel colours on a rich turquoise-blue ground. Ming dynasty.

Date: Era of Wan Li Height, 3 inches Diameter, 4½ inches

No. 574. Small Cloisonné Incense Burner

BULBOUS tripod shape, with small enamelled rim handles, the cloisonné decoration showing conventional lotus-flower motifs executed in varied Ming colours on a deep turquoise-blue ground.

Date: Era of Wan Li Height, 3½ inches Diameter, 4 inches

No. 575. Two Cloisonné Jardinières

With jade plaquettes

CINQUEFOIL shapes, with low oviform contours and gilt upper rims, engraved with key-fret or Chinese lei-wên bordering. The cloisonné decoration, upon rich turquoise-blue ground, displays varied floral details framing the five carved white jade plaquettes.

Date: Era of Ch'ien Lung Height, 3¾ inches Diameter, 9 inches

No. 576. Unique Cloisonné Vase

With porcelain panels

HEXAGONAL shape, with attenuated neck and base, the metal framework supporting six decorated porcelain panels whose glazed surfaces, with "sky-blue" ground, sustain bunches of red grapes rendered in underglaze copper-red tones. The attenuated round neck and base, finished in cloisonné enamel on copper, uniformly display purple grape-vines. Underneath, a porcelain panel, glazed in soft clair-de-lune tone, sustains a six-character mark of the Great Ch'ing dynasty.

From the Squiers Collection.

Date: Era of Yung Ch'êng Height, 9 inches Diameter, 4½ inches

Plate LX

No. 578

Grand Cloisonné
Palace Vase

No. 577. Cloisonné Enamel Cabinet Vase

OVIFORM, with turquoise-blue ground, presenting arabesque details in varied light enamel colours of its period.

Date: Era of Yung Ch'êng — Height, 9½ inches

No. 578. Grand Cloisonné Palace Vase

TALL hexagonal shape, fashioned with receding neck supporting two archaic parcel-gilt dragon handles in harmony with the six grotesque tiger-masks and pendent rings which decorate the sides of shoulder. The ornate cloisonné enamelling presents multicoloured floral and fern designs on brilliant blue ground of lapis-lazuli tint. Each side is framed by angular "dragon scroll" motifs, executed in two rich tones of blue. An example from the Imperial ateliers of Peking.

Date: Era of Ch'ien Lung — Height, 30½ inches — Width, 18¼ × 12½ inches

Plate LX

No. 579. Ming Cloisonné Incense Tripod Urn

LOW shape, with cylindrical bowl and arched cloisonné cover. Raised on three brass feet, the body sustains a circular projecting flange at the upper rim, and its cloisonné embellishment, on turquoise-blue ground, displays typical Ming coloured flowers among leafy green scrolls. The panel underneath bears a cloisonné decoration with the mystical dual (yin-yang) emblem and fillets. The cloisonné cover is surmounted by a gilt dragon.

Date: Era of Wan Li — Height, 3¾ inches — Diameter, 6 inches

No. 580. Gilt-bronze and Jewelled Monster Urn

CAST in the composite form of a fabulous quadruped animal, or ch'i-lin. Its fierce head has one horn, and its scaly body the suggestion of archaic wings. This mythical monster (a paragon of virtue) is represented here with studding of semi-precious stones, including claws of jade on its feet. Some of the shaped hard stones, like lapis-lazuli, turquoise, and coral, have been replaced by coloured wax substitutions.

Date: Era of Yung Ch'êng Height, 10 inches Length, 7 inches

No. 581. Cloisonné Enamel Box

LOW oval shape, the cover and bowl uniformly presenting varicoloured blossom motifs on turquoise-blue ground. The interior shows the simple copper body.

Date: Era of Ch'ien Lung Height, 2¼ inches Diameter, 4 inches

No. 582. Ming Cloisonné Fruit Plate

Kuo p'an

SHALLOW rounded form, raised on three feet, the face and reverse side uniformly presenting grapes amid leafy vines, picked out in varied enamel colours on turquoise-blue ground. Great Ming dynasty.

Date: Era of Wan Li Diameter, 7¼ inches

No. 583. Ming Cloisonné Bowl

DEEP rounded shape with everted lip, the cloisonné embellishment of the exterior, upon turquoise-blue ground, presenting scrolling vines and lotus flowers, executed in the typical Ming colours. Upon like blue ground, the interior is centred by a small circular fish-dragon medallion, over which are circled four fuh-dogs sporting with brocaded balls.

Date: Era of Wan Li | Height, 4½ inches | Diameter, 9 inches

No. 584. Small Cloisonné Tripod Incense Burner

GLOBULAR shape, with gilt-bronze feet and tiger-head handles holding rings; the cloisonné, with symbolical bat motifs in varied colours on a turquoise-blue ground, including a lanceolated rim border. The perforated gilt-bronze cover displays five bats and longevity devices.

Date: Era of Ch'ien Lung | Height, 4½ inches with cover | Diameter, 3½ inches

No. 585. Small Cloisonné Tripod Incense Burner

BULBOUS oviform urn, with two gilt-bronze dragon handles and ogre-head feet. The cloisonné decoration presents a rich turquoise-blue ground, relieved by varied floral details, executed in distinctive enamel colours of the Ming dynasty.

Date: XVI century | Height, 4 inches | Diameter, 4½ inches

No. 586. Small Cloisonné Tripod Incense Burner

LOW rounded urn form, raised on three feet and with two twisted rim handles of brass; the cloisonné enamelling, upon turquoise-blue ground, showing vines and leafage.

Date: Ming dynasty Height, 3¼ inches Diameter, 4½ inches

No. 587. Cloisonné Enamel Tray

T'o p'an

THE design, upon turquoise-blue ground, involves small chrysanthemum flowers, vines, and narrow borders, picked out in varied colours of the Ming dynasty. The reverse is plain bronze.

Date: Era of Wan Li Diameter, 7 inches

No. 588. Ming Cloisonné Fruit Dish

Kuo p'an

ROUNDED shape, with everted rim and five small feet; the cloisonné embellishment, upon turquoise-blue ground, presenting scrolling vines and lotus flowers, executed in the varied and typical enamel colours of its ascribed period. The interior is centred by a small circular dragon disc, while the reverse side sustains an engraved inscription of a former native owner: "For the use of the one who reigns above" (*i.e.*, the Emperor).

Date: Era of Ching T'ai Height, 2¾ inches Diameter, 8¼ inches

No. 589. Ming Cloisonné Enamel Plate

ROUND shallow shape, with lotus flower and scroll design, executed in varied colours on a pale turquoise-blue ground. The under side presents kindred details.

Date: Era of Wan Li — Diameter, 10 inches

No. 590. Cloisonné Garniture de Cheminée

Wu-kung shih

(A) TRIPOD CENSER

SERVES as centrepiece, with globular body raised on three monster-head legs and supporting two flat out-curving handles. The cloisonné enamel decoration, upon turquoise-blue ground, involves conventional sprays of the Indian lotus, in the ornate hsi fan-lien style of the Ch'ien Lung period. Including gilt-bronze gadroon border. Has teak-wood cover and stand.

Height, 14 inches — Diameter, 11 inches

(B) TWO CLOISONNÉ BEAKERS

EN SUITE, with small ovoid centres sustaining slender trumpet-shaped necks and spreading bases; the cloisonné designs including ornate floral details on turquoise-blue ground. Ascending and descending palm-leaf borders finish the spreading necks and bases.

Height, 15¼ inches

(C) TWO CLOISONNÉ PRICKET CANDLESTICKS

EN SUITE, with expanded drip-cups and bell-shaped bases; the cloisonné decoration of ornate floral and arabesque scrolls on turquoise-blue ground matching the preceding examples.

Date: Era of Ch'ien Lung — Height, 16 inches

No. 591. Ming Cloisonné Cup Tray

EMBELLISHED with fanciful orchid designs, executed in varied enamel colours on a light turquoise-blue ground, and enclosed by a white blossom rim border.

Date: XVII century — Diameter, 5¾ inches

No. 592. Ming Cloisonné Cup Tray

ROUNDED shape, with fine lotus-flower motif on turquoise-blue ground, finished by a white cloisonné rim border.

Date: Era of Wan Li — Diameter, 6½ inches

No. 593. Cloisonné Cabinet Bottle

BULBOUS pear shape, with slender neck; the cloisonné decoration, on turquoise-blue ground, presenting small chrysanthemum motifs.

Date: XVII century — Height, 6½ inches

No. 594. Small Cloisonné Pilgrim Bottle

FLATTENED ovoid shape, with two recurved handles of bronze. The cloisonné decoration displays lotus flowers in varied colours on turquoise-blue ground.

Date: Era of Wan Li — Height, 5 inches

No. 595. Pair of Cloisonné Brush Jars

CYLINDRICAL forms, the cloisonné details—lotus and other symbolical floral motifs in light colours—representing the "ssu-chi-hua," or "flowers of the four seasons," on turquoise-blue ground. Era of Ch'ien Lung.

Date: XVIII century | Height, 5 inches | Diameter, 3¾ inches

No. 596. Cloisonné Enamel Cup

Fa-lang chan

THE exterior design, with borders, sustains lotus flowers and vines in varied colours on turquoise-blue ground, while the interior displays an old ivory-white ground with freely disposed blossoms. Era of K'ang Hsi.

Date: XVII century | Height, 2½ inches | Diameter, 4½ inches

No. 597. Cloisonné Wine Pot

Chiu hu

BULBOUS shape, with gilt-bronze openwork cover matching handle and spout; the cloisonné showing purplish lavender coloured ground with lotus flower and arabesque details executed in varied colours, enriched with gadroon border. Bears an engraved four-character mark of the Ch'ien Lung period. Its cover is surmounted by a green jadeite button.

Date: XVIII century | Height, 5½ inches with cover | Diameter, 5 inches

No. 597A. Cloisonné Enamel Ewer

Chiu hu

ANCIENT Persian golābāsh shape, used as a rose-water sprinkler; with slender neck and bulbous body supporting a narrow curving cloisonné handle and long spout. The body, with cloisonné embellishment, sustains lotus flowers in varying colours amid leafy scrolls on a ground of deep turquoise-blue, while the tubular neck, with similar lotus flowers, includes an interlacement in white. An early example. Era of Ching T'ai.

Date: XV century — Height, 10 inches

GROUP OF CHINESE BRONZES

No. 598. Inlaid Bronze Animal Wine Vessel

ANCIENT form of mythological rhinoceros ewer (hsi-tsun), used for holding sacrificial wine. The quadruped animal is strongly modelled and enriched with both silver and gold niellé work done in archaic scroll designs, including gold-incrusted eyes and ears. The hollow back supports a hinged cover with like niellé details. An interesting Chou type.

Date: Probably Han dynasty Height, 7½ inches Length, 7 inches

Plate LXI

No. 599. Small Bronze Incense Burner

ANCIENT globular shape, showing an interlacement of hieratic scroll ornament cast in strong relief and involving archaic monster heads with gold-incrusted eyes. Rich olive-green patine.

Date: Probably T'ang Height, 4 inches with teak cover Diameter, 4 inches

Plate LXI

No. 600. Bronze Fuh-lion

THE fabulous animal is represented seated on its haunches, with fierce open jaws and bushy tail; its back, with cover, showing the flame-like appendages familiar in early Buddhist art. The patine is of brownish tone. Used for burning incense.

Date: Ming dynasty Height, 5¼ inches Length, 7 inches

Plate LXI

No. 601. Inlaid Bronze Wine Ewer

FANTASTIC elongated form (yên-shui-ho), with cover and a curved side handle; representing a mythological animal, or "sacred ox," used in remote times for sacrificial rites. The rounded ends and mid-sections are buttressed with vertical arête ridges, while the body is inlaid with archaic copper and oxidized silver scrolls, a swastika cross emblem appearing on the forehead. The interior, with green patine, sustains an incuse inscription, reading: "Precious wine vessel made by Su." Its exterior presents a lustrous brown patine, with malachite green speckling.

Date: Probably Sung Height, 7¾ inches Length, 8 inches

Plate LXI

No. 602. Inlaid Bronze Wine Vessel

ELONGATED form (yên-shui-ho), with low everted base and a grotesque animal-headed handle. The archaic vessel, with its cover, is formed by the head and back of a mythological ox, and was used in remote times for ceremonial rites. The oxidized silver niellé embellishment, with hieratic ogre-mask lineaments including gold inlaid eyes, is completed with leafy scrolls, spiral forms, and geometrical fret-bands. Presents a brown patine on the exterior and verdigris-green on the interior, together with an ancient incuse inscription, reading: "For use and preservation by future generations."

Date: Sung dynasty Height, 8½ inches Width, 12¼ × 4 inches

Plate LXI

No. 598
—
Inlaid
Bronze Animal
Wine Vessel

No. 601
—
Inlaid Bronze
Wine Ewer

No. 600
—
Bronze
Fuh-lion

No. 604
—
Small
Bronze
Tripod
Urn

No. 603
—
Bronze and Silver
Inlaid Ewer

No. 599
—
Small
Bronze
Incense
Burner

No. 603. Bronze and Silver Inlaid Ewer

Chiu hu

IN miniature form, representing an ancient sacrificial wine vessel with recurved monster-headed handle; its rounded ends and mid-sides showing vertical dentations together with silver inlaying (chin-yin-ssŭ), rendered in linear and panel forms of niellé work, oxidized black from age, against the brownish patine.

Date: Sung dynasty Height, 3 inches Length, 4 × 2 inches

Plate LXI

No. 604. Small Bronze Tripod Urn

Hsiao ting

MINIATURE form of ancient cauldron, raised on three low tiger-head feet and with angular upright handles; the niellé design in gold and oxidized silver (known in China as chin-yin-ssŭ) presenting a border of hieratic details and ju-i head outlines. The rounded bronze cover, with similar inlaying, sustains three recumbent rams in bold relief.

Date: Sung dynasty Height, 4 inches Diameter, 4 inches

Plate LXI

No. 605. Ancient Bronze Statue of the God of War

REPRESENTING Kuan Ti, a hero of the Chinese civil wars at the close of the Han dynasty, who was canonized during the Sung dynasty as an immortal, and deified in 1594 as Kuan yü, the Chinese state "god of war." His worship as such became firmly established during the Manchu dynasty. Strongly modelled, he is depicted standing on a low platform and perhaps three-quarters life-size, of robust proportions and stern aspect. The martial figure is distinguished especially by the long beard, for which Kuan Ti was noted, and which he was wont to stroke (hence one of his names was "Lord of the Splendid Beard"). The immortal is clad in the half-mail armour of the Han dynasty, with a dragon crest and a magistrate's girdle around his waist. In art he is usually depicted with a spear, which is missing here from the left hand. The bronze appears to have been cast by the wax process, supplemented by hand tooling. Presents a natural dark mottled olive-brown and deep red patine, together with the remains of old red lacquer pigment and gilding, much exfoliated from age. Ascribed to the T'ang dynasty.

Date: Probably early Sung Height, 4 feet 2 inches Base, 17 × 13 inches

Plate LXII

No. 606. Bronze Incense Burner

IN the giant form of a mythological three-legged toad, fabled as the companion of Lui Han, one of the Taoist immortals. The amphibian creature, with three web feet, is presented in two sections, its lower body serving as the bowl, while the upper part, with the head, forms the cover. Natural protuberances are shown on its skin. With a mottled olive-brown and green patine.

Date: Probably late Ming Height, 5½ inches Length, 11 inches

Plate LXII

No. 605

—

Ancient
Bronze Statue
of the
God of War

No. 607. Pair of Bronze Bottle-shaped Vases

FASHIONED with slender necks and small bulbous apertures encircled by young dragons, modelled in bold relief with gold incrustation. Six gold-incrusted protuberances appear on the globular bodies, while the patine presents rich russet-red and brown tones.

Date: XVIII century Height, 8 inches Diameter, 4 inches

No. 608. Chinese Bronze Warrior

Shên hsien

STANDING on an oblong base, the bearded figure, in robes of state, with dragon vestment and showing the remains of ancient gilding, represents Kuan Yü, who was a civil war hero of the second and early third centuries, canonized as an immortal during the twelfth century, and later worshipped as a state god. The patine is dark brown. Vide No. 605.

Date: XII or XIII century Height, 10½ inches

No. 609. Bronze Falcon Incense Burner

Ying hsiang lu

NEARLY life-size and perched on a rocky platform with joss-stick holes on either side, surrounded by waves; the bird, with hinged cover and open beak, showing gold incrustation on the breast and wings, together with a lustreless brown patine.

Date: Sung dynasty Height, 13½ inches with base Length, 12 inches

No. 610. Bronze Monster-urn Incense Burner

FASHIONED in the composite form of a fabulous quadruped animal with a grotesque one-horned ch'i-lin head, hinged to serve as a movable cover for the shou-lu, or "monster urn." The body shows flame-like appendages and claw feet, with a snake at the fore legs. Presents a lustreless brown patine, with the remains of old gilding.

Date: Sung dynasty Height, 11 inches Length, 6½ inches

No. 611. Ming Bronze Incense Burner

QUADRANGULAR shape, with two grotesque lion-head handles; the obverse and reverse sides of body, in low relief, displaying dragons among sea-waves, while the end panels depict fabulous ch'i-lins, posed over waves, together with a band of spiral pattern. The arched cover, with pierced and carved work, shows a dragon amid cloud patches in pursuit of the pearl. Bears an incuse Hsüan Tê seal mark.

Date: Ming dynasty Height, 5¼ inches Width, 4 inches square

No. 612. Inlaid Bronze Beaker

AN early form, used for wine ceremonials, with slightly flaring neck and low base, which, together with the middle section, sustains dentated vertical ridges. The gold-incrusted niellé embellishment presents archaic dragon scrolls and fret and leaf border. The deep sunken foot is solidly cast with the sides of base, and bears an ancient mark in hieroglyphics of the Chou or Shang dynasty (undeciphered), in effect meaning: "To be handed down from father to son." Covered with verdigris-green and olive-brown patine.

Date: Probably pre-Han Height, 6¾ inches Diameter, 4¾ inches

No. 613. Long-necked Bronze Vase

Huan p'ing

WITH bulbous body and long tubular neck, sustaining looped handles and eighteen suspended rings; the incised ornament, in varied hieratic border forms, including angular fret (lei-wên) and convoluted scrolls with foliations. The major design, posed between raised vertical ridges, depicts an archaic bird motif upon diaper fretted ground. The blended patine shows fine brown and malachite-green tones. Underneath, the foot bears an incuse inscription in seal form, reading: "May this be used and treasured by our sons and grandsons"—*i.e.,* by posterity.

Date: Sung dynasty Height, 13¼ inches Diameter, 5¼ inches

No. 614. Inlaid Bronze Tripod Ewer

GLOBULAR shape, raised on three legs, that are in the form of birds on the backs of animals, and with bird-headed spout. The silver inlaid details show scrolled border forms that encircle the shoulder and mid-section; between these appears a band of recurrent pattern. The cover, with silver inlaid rim border, is surmounted by a recumbent chimæra-like animal with bird's head. The patine shows blended green, brown, and red tones. T'ang type.

Date: Sung dynasty Height, 9½ inches Diameter, 8¼ inches

No. 615. Tall Silver Inlaid Bronze Vase

PYRIFORM body, with spreading base and long flaring neck, encircled by two slender coiling snakes, which appear in high relief and uniquely distinguish this rare example. The ornamentation, in low relief, comprehending serpentine and archaic leaf bordering, is supplemented by niellé (chin-yin-ssŭ, or silver thread work), done, in the form of tendril and angular key-fret or lei-wên scroll patterns, between the reptiles and around the body. In natural coloured patine, the bronze surfaces present mottled green and olive-brown tones. An undeciphered incuse inscription appears on the interior of the neck.

From the Prince Kung Collection.

Date: Sung dynasty Height, 28 inches Diameter, 13 inches

Plate LXIII

No. 616. Chinese Bronze Brush Jar

CYLINDRICAL (pi-t'ung) form, with etched border designs; encircled by a dragon in bold relief whose fore claws clutch the jewel of omnipotence. Brown patine.

Date: XVII century Height, 9 inches Diameter, 4 inches

No. 617. Pair of Bronze Elephants supporting Vases

ORNAMENTED with rich trappings, studded with small semi-precious stones, and showing a brilliant light brown patine.

Date: XVIII century Height, 7 inches Length, 6 inches

Plate LXIII

No. 615

Tall
Silver Inlaid
Bronze Vase

No. 618. Sentoku Sun-spot Bronze Vase

OF archaic quadrangular form, with ovoid contour and two lizard-like dragons raised on either side of the attenuated neck, and whose hornless heads ascend toward the rim, while their bifurcated tails reach down over the shoulder in opposite directions. The yellow (sentoku) bronze presents the incrusted gold dappling termed "sun spots." Underneath, the foot bears an incuse seal mark of the Hsüan Tê period.

Date: Ming dynasty Height, 10¼ inches Width, 5 inches square

No. 619. Gilt-bronze Lamaist Figurine

Shên hsien

REPRESENTING Kuan-yin, as a Bōdhisâttva, in rich attire, with jewels and tiara. The divinity is seated cross-legged on a lotus thalamus, her hands holding a flower emblem.

Date: XVIII century Height, 5¾ inches Width, 3 inches

No. 620. Gilt Bronze Figurine

Shên hsien

REPRESENTING Buddha, the "All-wise," with traditional short curly hair, long ear lobes, and the urna mark on forehead, seated cross-legged on a lotus thalamus, with left hand resting on his lap, while the right arm is extended over the leg. Underneath panel bears an engraved vajra emblem, indicating its canonical use in a Lama temple.

Date: XVIII century Height, 5 inches Width, 3½ inches

No. 621. Chinese Bronze Bodhisat Figure

REPRESENTING the goddess Kuan-yin in sedant form. Light brown patine.

Date: Late XVIII century — Height, 9½ inches

No. 622. Ornate Bronze Vase

SLENDER beaker shape, with recurved handles, presenting a band of fret pattern around the body, with archaic dragon forms, flanked above and below by incised palm leaves. Probably Japanese.

Date: XVIII century — Height, 7 inches — Diameter, 3¼ inches

No. 623. Pair of Bronze Figure Candlesticks

RIGHT and left forms, representing Buddhistic semi-nude boys holding lotus leaves with the candle prickets. They show a uniform brown patine.

Date: XVIII century — Height, 12 inches

No. 624. Antique Bronze Brush Vase

CYLINDRICAL tripod shape, with four open panels presenting sages of the Taoist Pantheon. Two slender dragon-formed handles and a narrow fret band finish the rim, while the base is encircled by waves. Raised on its own attached stand of bronze.

Date: XVII century — Height, 9 inches — Diameter, 5 inches

No. 625. Remarkable Twelve-fold Screen

Coromandel Lacquer

WITH crackled black lacquered ground and incised details, picked out in champlevé colours of the seventeenth century. An imposing bird motif is presented together with symbolical flowering plants, fanciful rockeries, a lotus pond, and small islands; inspired by one of the Ming masters, possibly Lin Liang Chi or Lü Ki. The feathered gathering, in pairs, includes peacocks, pheasants, cranes, egrets, magpies, mandarin ducks, swallows, martins, and many other birds paying tribute to the fêng-huang, or phœnix birds, depicted on the central panels. A wide border, framing the flowers and bird decoration, comprises picture medallions in varied angular, circular, fan, and foliated forms that alternately enclose flowers, birds, landscapes, fabulous animals, and gift objects. The reverse side sustains a similar wide border and kindred medallions with varied details, framing a long engraved inscription giving scores of donors' names and felicitations to the recipient, Viceroy Chang of Pechi-li (which included Peking), on his birthday anniversary, dated the twenty-eighth year of Emperor K'ang Hsi's reign. This high mandarin was a lettered (tsin-shih) member of the Ai-ling-Hsien (Han-lin), or Imperial Academy.

Date: *Circa* 1690 Height, 9 feet Total width, about 15 feet

For want of a proper Chinese name, the term "Coromandel lacquer" was applied to these champlevé lacquers when first introduced in France and Russia.

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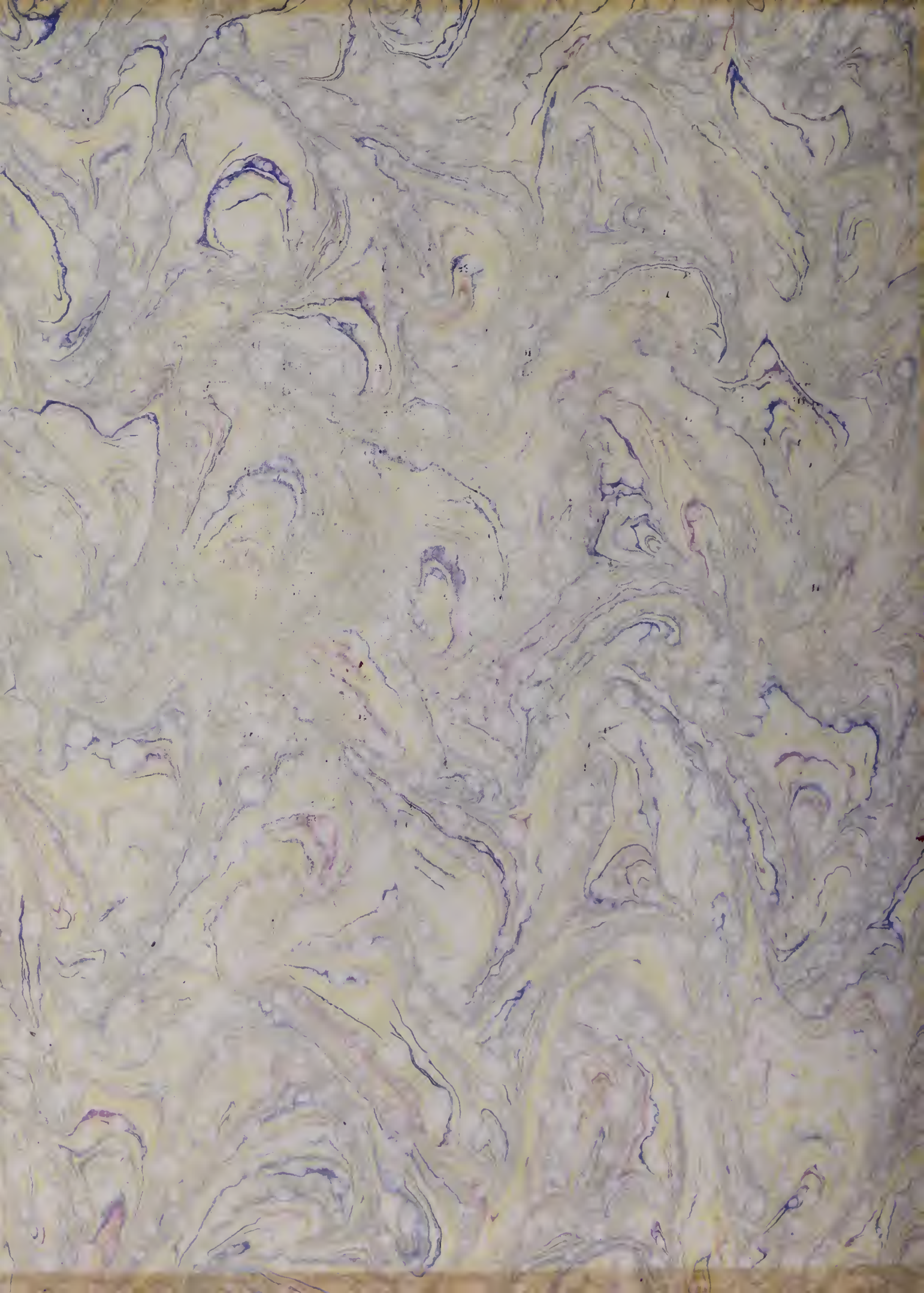
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